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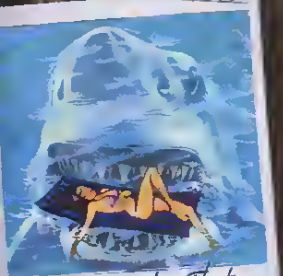
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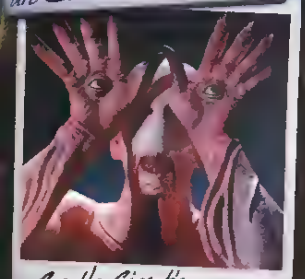
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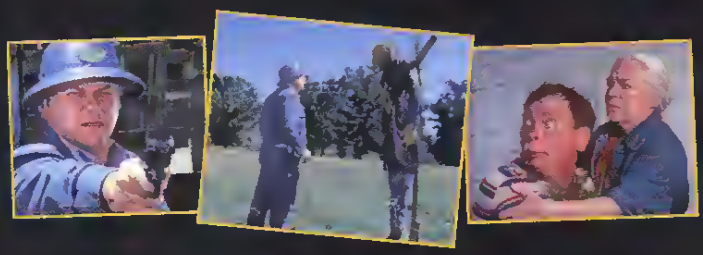
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LANE SMITH
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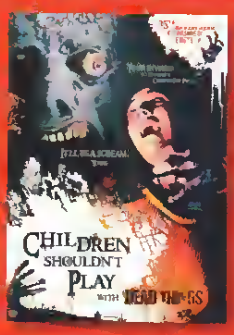
WRITTEN BY
J.D. FEIGELSON
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When young Marylee Williams (Tonya Crowe) is found viciously mauled, all hell breaks loose in her small rural town. Officious Post Master Otis P. Hazelrigg (Charles Durning) leads a gang of bigots in pursuit of the suspect, her mentally challenged friend Bubba Ritter (Larry Drake). Finding him hiding inside a scarecrow, they exact brutal mob "justice"... only to discover a tragic mistake! Now a strange apparition stalks the land seeking each of them out, and the legend of the Scarecrow begins.

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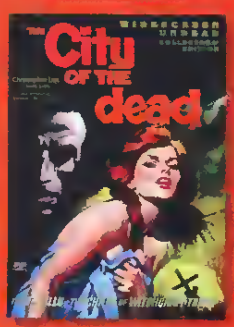
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LETTER FROM THE EDITOR:

On the morning of May 29th, 2010 my older sister, Angela M. Hanneman-Traylor, passed away due to sudden complications with stomach and liver cancer. She had been re-diagnosed with this disease just over a month prior and was prepping for chemo treatment when health issues placed her in the hospital for two weekends in a row. After her second visit to the ER, she went on to spend a week in the hospital before being moved to hospice care where she remained for five days before leaving this world.



Angie, who was my elder by only two years, has long been one of the strongest supporters of *HorrorHound Magazine* and our annual *HorrorHound* Weekend conventions, often attending and enjoying herself much more than the staff that helped put them on. One of the most exciting moments I can remember was when she met Corey Haim back in March of 2009. She had just finished treatment for an earlier bout with cancer (which went into remission), and Corey had been a childhood idol of hers from way back when we would watch *Silver Bullet* or *License to Drive* (for the 20th time).

Angie was one of the first people I would call with exciting news revolving around my life and career, and knowing I will no longer have the ability to talk to my big sister about such trivial things has been one of the most sobering moments of my life. I devote this issue, and more importantly, my work on this publication, to her memory. Thanks for supporting me these past 31 years. I will see you again one day. Love always.

~ Nathan Hanneman (Brother and Friend)

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LETTERS • LETTERS • LETTERS • LETTERS • LETTERS

LETTERS OF THE MONTH:

I first would like to thank *HorrorHound* for its great magazine. I purchased my first issue starting with issue #12. I saw the awesome Michael Myers art work and decided I had to have it before I even flipped trough it! John Carpenter's *Halloween* was the first horror film I saw, I was only 8! The retrospective in that issue was well done. The other reason I love your magazine so much is the Video Invasion article. I remember going to our local rental location in Buffalo, New York and looking at all the horror covers and eventually being able to convince my mom to let me rent them! Nineteen years later, I'm hooked again due to your magazine.

I moved to Pittsburgh in January to attend the Art Institute for filmmaking and I started a ritual with my roommate Jeremy to have "Horror Movie Night." We get a bunch of horror films from Netflix, some good ones and some bad ones. The bad ones are the best, we crack each other up pulling a *"Mystery Science Theater"* during those films. If it wasn't for your magazine, I would have not found some great and not so great films to check out. I sadly could not find *HorrorHound* on shelves in Pittsburgh, so I got a subscription and don't have to worry about missing any issues! Keep up the great work! P.S. *The Town that Dreaded Sundown* needs to come to DVD!

Mike Maggio (Pittsburgh, PA)

I didn't think that you guys could top issue #22 with the awesome Media cover/centerfold and article but boy was I wrong! I just had to write in and praise the excellent Blu-ray Buyers Guide in the latest issue. This is an invaluable source of information for fans of all film genres because it can be a little tricky getting the most bang for your buck in the high-def area. Also, I wanted to let you all know how much we like the series of Video Invasion articles and I personally loved the "Also Known As" write-up in issue #23. Thanks again for your excellent work!

Joe Carson (aka Dr. Butcher)

I wasn't always a horror fan. I scared very easily (I used to have nightmares about *The Simpson's* Halloween specials for God's sake!). However, it all changed when, in eighth grade, I sat with my best friend, with some trepidation, and watched the original *Night of the Living Dead* for the very first time. Sure, I was scared, but it was also an incredible film and it helped me realize that I couldn't go through life paralyzed by fear, or I'd miss out on stuff like this. So I started seeking out all the stuff I could find: *Leprechaun*, *Dawn of the Dead*, the William Castle library, the *Friday the 13th* saga, all the *A Nightmare on Elm Street* movies, and so much more. I remember watching *Army of Darkness* and loving it so much that I found the first two *Evil Dead* films. I found them to be entertaining films and have watched them many times since. I couldn't believe I was missing out on all of this!

Flash forward to now. My fascination with horror films has led me to become a die hard film buff, with a massive collection of films and DVDs and an encyclopedic knowledge of films. One day, I was walking through my local hobby shop and was browsing the magazine rack when I saw an issue of your fine magazine (issue #23 to be exact). I flipped through it and immediately bought it. I love it. The section saluting video distributors (Paragon Video, for example) was very well done, and I may just check a few of those titles out. It also told me when *Dark Night of the Scarecrow* will finally come out, about a nice selection of horror movie merchandise, and contained an incredible article on a cult zombie gem. Your magazine gave me that same feeling I had after I watched *Night of the Living Dead* for the first time, and that's quite an accomplishment. This magazine embodies the spirit of why many people are horror fans: they're just plain fun and interesting, much like the scary stories many of us have heard and were enraptured by when we were younger. I have every intention of subscribing in the near future. Bravo!

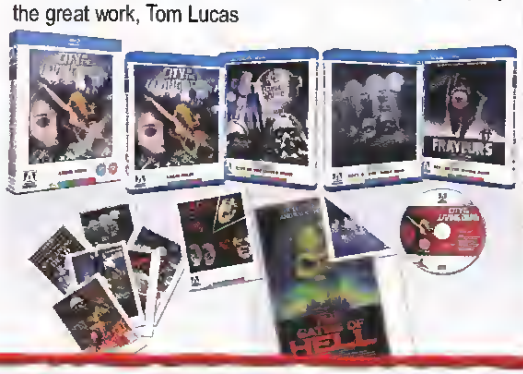
Kyle Palkowski (Milwaukee, WI)

Thank you so much for your magazines. They are a big part of my life and a big part of my teen years. My friends and I make horror films in the hopes that someday maybe our films will be mentioned in your magazine. To everyone who works hard at making this magazine, thank you. Keep up the good work! The latest issue was great with all the VHS Boom coverage. My dad has some of those movies, so it's great to know that one kid knows what these films are. I can't wait for the next issue. Reading it will make me happy. It would make me more happy if you put this in your next magazine. Thank you.

Avery McReynolds (Greenwich, NY)

Congratulations on a great issue! I must point out one error if I may though? In the article about horror Blu-rays, you go into detail about the Blu-ray of *City of the Living Dead*. The picture you printed is of the Blue Underground edition released in June, but the description of the special features you printed describes the edition from UK DVD/Blu-ray distributors Arrow Video, also released in June. While the Blue Underground edition is indeed nice, the Arrow edition boasts three hours of documentaries, two commentary tracks, postcards, a poster, collectible booklet and a choice of four different covers, all of these extras are exclusive to the Arrow edition, and aren't on the Blue Underground release. Just to top it all off, the Arrow edition is region free, so Fulci fans worldwide can enjoy it.

I think it's great that you chose to highlight *City of the Living Dead*, but fans might wonder where all of that extra content mentioned in the text is if they buy the Blue Underground edition on your recommendation. Keep up the great work, Tom Lucas



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**All articles written by Aaron Crowell and Nathan Hanneman, unless specifically stated otherwise*

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PREDATORS: If It Bleeds, We Can Still Kill It

An Interview With Nimród Antal and Robert Rodriguez

by Jessica Dwyer



The original *Predator* was released in 1987 and has gone on to become one of the most iconic and favorite sci-fi/horror hybrids of all time, on par with *Alien* and *Invasion of the Body Snatchers*. Never really seen before was this mixture of war heroes versus an alien invader, especially on Earth. Add to that the myth and mystery that surrounded the creature itself and you had a recipe for a massive hit. The creature's appearance was kept secret before the film's release, and even for most of the film. The reveal of the entire monster, mandibles and all, is still one of the coolest scenes in sci-fi. The concept of an alien race that lived for the hunt, whose entire culture was based on learning and evolving, making them the most dangerous creature in the universe with gadgets, weapons and a code of honor that puts the Klingons to shame was just too good for fans to resist.

The Predators returned over the years, once in the film's 1990 sequel, *Predator 2*, which set the stage for one of the biggest crossovers in film history, thanks to the appearance of an Alien skull at the end of the film. That shot beget the rise of the *Alien vs. Predator* series of graphic novels as well as a film franchise of its own. Books and fan produced films followed suit, but a stand alone *Predator* movie has not seen since Danny Glover walked away from his bout gripping a 1715 handgun "trophy."

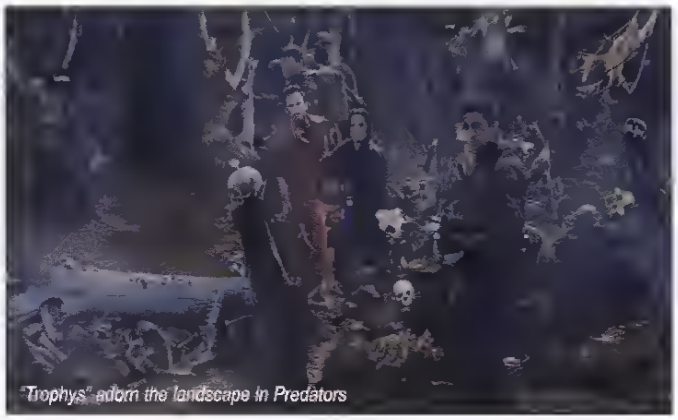
Flash forward to 2010, and enter Robert Rodriguez, a fan of the original films and the Predators themselves. Rodriguez had written a script years earlier for an ill-fated project. It wasn't until recently that his story was dug up by Fox Studios and he was asked to help reboot the franchise with a clean yet bloody slate. Rodriguez came on board to produce with a rewrite by Alex Litvak and


Laurence Fishburne becomes the prey.

Michael Finch. While many people thought that Rodriguez was going to direct the new film, that duty fell to Nimród Antal.

The new entry is titled *Predators* (a nod to *Aliens*, the pluralized sequel to *Alien*). Antal and Rodriguez both wanted this new film to return to the roots of the original (no mention of either *AVP* movies make the film, but fans can expect some references to the original *Predator*, as well as *Predator 2*). They also wanted this film to be more character driven, like the first *Predator*. It's more focused on the human characters and the story of their survival against the creatures.

As seen in the trailers, this film is set on a game reserve planet, a hunting ground for the Predators. The creatures have been kidnapping the strongest humans that they can find and bringing them to the reserve to chase and eventually kill. This time around a new group is brought to the planet, including Royce (Adnen Brody) an ex-solider, Edwin (Topher Grace) an ex-doctor, Isabelle (Alice Braga) a sniper, Chuchillo (Danny Trejo) a cartel enforcer, Nikolai (Oleg Taktarov) a commando, Mombassa (Mahershalalhashbaz Ali) a death squad officer, Stans (Walton Goggins) a death row inmate, and Hanzo (Louis Changchien) a Yakuza hitman. The Predators are obviously very international


"Trophys" adorn the landscape in Predators

diverse when they choose their prey. But it's also obvious that they want the most dangerous and deadly prey from whichever planet they are selecting.

When the group arrives, they realize they are being hunted by something that might actually be more dangerous than they are. They also discover they aren't the first to be brought to the hunting ground when they meet Noland (Laurence Fishburne), a US solider who's managed to stay alive on the planet in hiding. It's also discovered that these Predators are more advanced than any seen before. This is a training ground for a breed of "super Predator" which ups the stakes that much higher.

HorrorHound received a rare opportunity to talk to both director, Nimród Antal, and writer/producer, Robert Rodriguez, about creating *Predators* and the experience of being major fans of the series. First up, Nimród Antal. Here is what he had to say about this exciting project:

HorrorHound: You're a fan of the original films . . was that what attracted you to the project the most?

Nimród Antal: Yes, that was the first thing that was appealing. I was a huge fan of the original film. I saw it opening night in Westwood when I was 14. I went out the next day and found the poster. I had it up on my wall for years. I've been a huge fan of the franchise since I was a kid. I went to see part two, and I've loved them ever since. I collected the Dark Horse comics, so I've been a fan for a long, long time. I was very into the material when I jumped on board.

HH: What did you think of the recent films, the first of which went the PG13 route? Was that part of the reason you wanted to go back to the bloody roots of the franchise?

NA: I loved the comic books. I loved the *AVP* comic books and I remember getting super excited at the end of *Predator 2* when I saw the Alien skull at the back of the ship. As far as the latter films, those films veered off into different types of movies, they weren't really what the first film was. The first was much more about the suspense, about the tension being built and created. The Predator was pushed into the last moments of the film, and the monster wasn't revealed from the shadows for a long time. That type of film, along with the awesome creature design and McTieman, who was directing, and the awesome score,

Did You Know? *Kevin Peter Hall portrayed the Predator in the 1987 original and 1990 sequel. He also portrayed Harry in Harry and the Hendersons (1987). He passed away in 1991.*


Topher Grace is hunted in Predators

there was a lot of things that came together to make it amazing. But I think one of the things that make the original so successful was the tension and suspense. And that was something we really concentrated on and tried to reintroduce into the franchise.

HH: The new films seemed to be more focused on "Oh look, we have a Aliens fighting Predators, how awesome is that?" (instead of focusing on developing the characters and their reactions to what is going on around them), and there was nothing else really there.

NA: To this day, Mac and Billy and Dutch, those names are names you remember. I'm not really sure I could name the characters from the other films. I loved the *Predator* films, and I loved the *Alien* films ... I just don't like when the two meet. I think everyone's intentions were in the right place, but it's really difficult to get those elements to make something work.

HH: The cast in *Predators* is very impressive. A lot of people are surprised by the caliber you've gotten with an Oscar winner like Adnen Brody or Lawrence Fishburne who is known for a far more serious, nearly spiritual type of role as in *The Matrix*, or now his work on *CSI*. Fans know that these films have a lot more to them than most people think though. Was this type of casting planned for such as in the script?

NA: I always want to work with great actors. It doesn't matter what sort of genre it is, what language is being spoken. Wherever you are or whatever you're doing as a filmmaker, you are doing yourself a disservice by not surrounding yourself with talented people. I always have that approach no matter what film I'm making, I always want to have great actors. A different question if they are willing to come on board or not. In this case we were lucky; Laurence Fishburne is a huge sci-fi geek. He's a geek like us. I've seen him go goo goo over laser disc collections of *Star Trek*. I've seen it, I was there. Brody was a fan as well. He reached out showing his enthusiasm for the role. So when an Oscar winning actor says "Hey guys, I'd love to do this." You think you'd be smart to take a look at that.

HH: And Brody bulked up for the role, correct?

NA: He's huge in this movie. There's a scene at the end where he has his shirt off and I'll leave it at that. Everyone can judge for themselves when they see the movie.

HH: Topher Grace is in this film as well. Is he the smarmy character, ala Paul Reiser from *Aliens*? Cause there always seems to be one in these movies.

NA: I don't really want to get into what he is because that's one of the cool parts of the film, seeing the onion unravel layer by layer. All of our characters in this film are dangerous people . . all of them. They are nasty folks who do nasty things, and that's why they've been chosen. And Mr. Grace is one of those.

HH: How was it working with the heavy SFX that this type of film entailed?

NA: It's a funny thing; I've heard this question a few times, and early on when they were trying to figure out who was going to direct the film, I know that was a big concern as far as "Has he done films with visual EFX before?" The funny thing is, it falls in line with everything else in filmmaking. I mean, my role is to imagine it. Then my next role is to express what I'm hoping to achieve, and then to be open to the all these ideas that the people you're surrounded with throw your way. Then the last one is to be a sort of filter and let the good ones through and hold the bad ideas up. Visual effects is very much just the same. You come up with an idea, and you try to express that idea, and then you have a bunch of very talented artists throwing all these great ideas your way, a bunch of ideas that are not yours. But you have to be confident enough to listen to a lot of people, and come up with the thing you want, and let in these awesome ideas. From that point on, all these talented artists are going to hold your hand to help make that happen.

It was never an intimidating thing for me. "Oh god I've never had a CG monster on screen before." You come up with what that CG monster looks like and how it moves. You come up with those ideas and if you're lucky enough to have a bunch of cool people throwing you all these great ideas then you're set.

HH: Have they solidified the rating on this?

NA: We have an R-rated film. No two ways about it. The horror fans can rest assured. We have spine tearing; we have more than one "fuck you." We have a lot of nasty things.

HH: Is there one scene, or an incident on the set that can epitomize this as a dream come true for you as a fan?

NA: It really was a dream come true. I think we were shooting for a good three or four weeks before we even saw a Predator. About 30 days into the shoot and I was standing there and I see this Predator walk onto the set. That image was probably cooler than Fonzie. They're big ... funny story; I was trying to give [a Predator] an idea of what I was hoping to get out of a scene. And they have these big heads on with these servos that help with the mandibles and everything. I look up at him, and I'm 6'2 by the way ... I look up at him and say, "Hey, this is what I was hoping to do." And he couldn't hear me because of the servos. And he looks down and shouts "WHAT?" And I go, "Give me a moment, I need to go over there and change my shorts." [laughs]

HH: I do have to say, this is the movie that a lot of people, myself included, are holding out hope for to be THE summer movie.

NA: I appreciate that, and I have to say this; in the politically correct environment you have to function in as a filmmaker, you know you have to express enthusiasm. The funny thing here is . . this film wasn't made by people who could care less about the *Predator* franchise. It was made by people who really loved those films. That really loved the original movie. And that was what was most important for us was that we address that. Every decision that was made for this film was "Will the fans think this is cool?" And that's something that everybody was on board with. And that was something that was always first and foremost in mind.


Nimród Antal on the set of Predators

Photo credit Rico Torres Copyright 20th Century Fox

Toy Fact: *NECA Toys will release a three-figure Predators toyline around the film's release date of July 9th. Characters included in this line: Classic Predator, Falconer Predator and Berzerker Predator.*

NEWS BITS

A remake of the '80s vamp feature, ***Fright Night*** is moving forward with a director and cast recently announced. In the director's chair is Craig Gillespie (*Mr. Woodcock*). As far as casting goes, it appears Colin Ferrell will step in as the lead vamp, Jerry Dandrige. Anton Yelchin (*Star Trek*) has been wonderfully cast as Charley Brewster, with Christopher Mintz-Plasse (*Superbad*'s McLovin') playing Evil Ed. As for the horror host-turned vampire slayer, Peter Vincent? That part apparently has been given to *Dr. Who*'s David Tennant. A switch-up for this new film, however, sees Mr. Vincent go from a horror host to a Chris Angel-style magician whose act centers on horror. A change most likely due to the fact that horror hosting is mostly unknown to today's youth.

Reports were flying this past May that Universal was moving forward with a remake of the classic Spielberg feature *Jaws*. Some of the outlandish rumors surrounding the project? That it would be in 3-D and potentially star Tracy Morgan (*30 Rock*)!? ... Ugh.

It was announced that Steven Quale will take on directing duties for a new ***Final Destination*** installment due in theaters August of 2011. Quale is best known for his second unit directing duties on James Cameron's *Avatar*. No word on whether the film will be titled *Final Destination 5* or *The Final Destination 2* ... but we can speculate the 3-D formula will stay intact.

Zebediah De Soto is currently working on a new film titled *Night of the Living Dead: Origins*, which will be featured in 3-D ... and happens to be animated. Lending voices to this project includes Tony Todd (playing Ben for the second time in his career - having portrayed the character in Tom Savini's 1991 "NOTLD" remake), Danielle Harris, Joe Pilato, Alona Tal and Bill Moseley (like Todd, replaying his character of Johnny). Look for more information on this project in upcoming issues of *HorrorHound Magazine*!

Warner Bros. announced a slew of new classics being released to DVD as part of their **Warner Archives Collection**. A number of previously-unavailable horror titles are now online for purchase at www.wbshop.com/Warner-Archive (including *Razorback*, *Return to Salem's Lot*, *The Possessed*, *Don't Be Afraid of the Dark* and others). One of the latest to join the fray – *Two on a Guillotine* from director William Conrad.

An Interview With ROBERT RODRIGUEZ:



He's the man behind one of the greatest comic book movies of the last 20 years. He's one half of the directing-duo who brought back the gleefully over-the-top gore of grindhouse cinema. Robert Rodriguez certainly knows genre filmmaking, having directed a great homage to sci-fi hysteria flicks called *The Faculty*, his zombie and blood drenched entry into *Grindhouse*'s double bill called *Planet Terror* as well as the vampire insanity of *From Dusk till Dawn*. Rodriguez is one of us, he's a fan who knows what other fans love. And he once again brings it to the big screen (along side Nimród Antal) with *Predators*. It was a real treat to talk to Robert about this new entry into the Predators mythos, which was a long time coming for the multi-talented director/writer/producer/one-man-film-crew. He wrote the script 15 years ago while finishing up *Desperado*. Now nearly a decade and a half later, Robert Rodriguez gets to see his vision of the Predator world come to life.

HorrorHound So it's no secret that you're a huge fan of the first film. How important was it to you to see this finally made and to have a purely *Predator* film?

Robert Rodriguez: It was cool. I remember I was doing a kids movie and one of the kids was playing a video game, and I asked "What are you playing?" The kid said "*Aliens vs. Predators*, respect the classics!" I was like, this kid doesn't know! People need to be re-educated. Predators are deserving of their own film. I was right then about to start working on this movie. It's a great stand alone character. One of the most enduring characters in cinema as far as humanoid, which is why I think so many people can identify with it. Because he does feel very human in some ways. He's a great villain and character.

HH: And it's got such a great backstory, too.

RR: You don't really get that much from the movies. Each time you get a new bit of information, most of that you're filling in with your own head. Which is what I love about it because it is very mysterious and every time you get a new little bit of mythology it's very exciting.

HH: What's also great is that the project is something you worked on a while ago, and they came back to you with it.

RR: It was something just before filming *Desperado* that I did. Asking if I'd do a script as a sequel to *Predator*; I think they'd already done *Predator 2* at that point, and wanted to do something more like the original one – that had that suspense and action. I always loved the jungle aspect, so I wanted to go back to the jungle. But in order to make it different, I wanted to set it on another planet.

I was only a writer, so I didn't have to worry about how it actually got made. So I wrote a very big draft that was probably impossible to film at the time, this was '94 or '95. I turned it in. Then they went in the direction of the *Alien vs. Predator* movies because they couldn't get Arnold back on, that's who I'd written the script for. I kind of forgotten about it, every so often people would ask me about it. I really liked the script. That's when I never wrote again on assignment because there were a lot of things I liked about the script and yet, it was just kind of floating around there never getting made. That's kind of hard to do – writing something that is just going to be in someone else's hands to either make or not make. So when it did come back to me last year, they asked me if I would interested in directing it. At first I wasn't able to because I had a prior commitment. I suggested producing it so I could at least see it getting made at my studios and be a part of it in some way because I did like it a lot.

HH: And this does still give you a lot of control over it, which is good.

RR: And just as a fan, you get to see it get made and be a part of it. You have some of the decision making, so you see it come out and get made in a way fans would like to see or want. Because the last thing we need is a bad *Predator* movie. I wanted to make sure that it was up to snuff. So I put my crew on it and found a great director and a new writing team to come in. It was awesome to get the support of the studio to make a really great film.

HH: Speaking of directors, what attracted you to Nimród as the choice to direct the film?

RR: The studio and I made a list of directors for me to watch their films and meet. I really wanted to cast the movie up and get some of the best actors possible ... I wanted somebody with more experience. What I liked about Nimród was he'd already shot three films and I was a fan of his first film, *Kontrol*, where he was showing just as a resourceful filmmaker what he could do with character and making a good story. Then he did *Armored*, he showed me a screening of it and how he could work with Laurence Fishburne, Matt Dillon, Jean Reno and Fred Ward. – you know, very strong personalities, able to wrangle them together and get the best from them. And he was a really great guy when I met him. We just got a long, and you could tell he was a big fan of the original *Predator*. I got along with him and I knew my crew would get

Did You Know? *Kenner Toys released a series of action figures dubbed Aliens vs. Predator in 1994, ten years before the duo would face off on film.*


Topher Grace is hunted in Predators

along with him. So that's always the first step, you want to make sure it's somebody that you can work with since your going to be with them for a year. He just exuded that confidence and affability.

HH. So how much input did you have on the new look of the Predators?

RR. That was the most exciting! I wanted to design the new Predator myself at Troublemaker. So Chris Olivia, one of my lead artists, he came up with the Predator with the jaw bone and did the original artwork for it. Even before we brought on anybody, we sort of selfishly designed our own Predators and made up the designs for them because we wanted to be able to say we came up with the designs for them.

We worked on the designs, did some CG versions and after we saw how those were going, we brought Greg (Nicotero) on and Greg takes it to the next level, works on more of the design elements and fills in the blanks. Sometimes we'd just have a face, and he'd come up with body and armor parts. We'd just go shuffling back and forth because it was such a quick process. Chris Olivia – he designed the dogs and the main Predator.



HH. Now, did you have any input into the action figures?

RR. Yeah, they look really great. We took some good reference photos. At the studio we have this big green screen, and we take all our reference photos for the posters. What became the poster, we took there. We take pictures of all the different pieces, so we have them for references for the action figures and for any artwork that's going to be going out. I thought the figures looked terrific and what Nicotero put together for the Sideshow sculptures look really great.

HH. So, if this does what I think it will, and blows everything out of the water and starts this franchise back up, would you be interested in directing the next one?

RR. Depends if my schedule allows for it. I've got several things coming up. But if they do want to do another one, they'll probably want it sooner than later. Which means I'd probably have to just produce again, which actually turned out pretty terrific ... it was great, say, working on *Machete* and then walking into the parking lot and bumping into Predators. Cause they were filming *Predators* at the same time. So that was quite the thrill. As soon as [Trejo] was done filming *Machete* he was walking over to the *Predators* set.

HH. So you've done pretty much everything in the realm of filmmaking. Do you have a preference between producing or directing? Do you find when compared to producing that you're a little more stuck as a director?

RR. Well, it's two different things really. I enjoyed the experience of producing this as I got to see my crew working from such a bird's eye view, I got to really see how great they are. Even more impressed than when I'm directing with them because then we're all in the trench together. But when you're watching the trenches working, it was really great to see them step up and put it together. Just watching Nimród, I learned a lot from him and his DP and his editor. Getting to work with John Debney on a movie I wasn't directing, but just producing, I mean really just taking a step back. You almost see it from a different perspective that way. It's nice to do. I like doing different jobs in order to make yourself a better director, so you know what those really are and what everyone's role is. And when your producing, you're not carrying an entire movie on your shoulders like you do when your directing, which is quite difficult and it takes a lot of energy. It would be nice to make more movies by not having to direct all of them. I still love to direct, but I would like to do more producing as well.

HH. I asked this of Nimród as I know he's a huge fan of the franchise as well. Name one moment that really sits in your mind, as a fan.

RR. I think for this film, and this was in my original script, I wanted to have the new breed of Predators, but I wanted to have the original Predator from the first movie as one of the other tribes. They changed the design so much you never saw them like that again, except for that first film. So as a geek and a fan, I wanted to see that guy again – and film him. We made him using original molds and references because Greg and his crew had worked on the original *Predator* for some reshoots so they remembered the experience.

So seeing the original Predator suited up and walking around my parking lot is probably the moment where I was going "Oh my god .. I didn't know he was that tall ... I didn't know he was that big! I didn't know he was that cool!" To see him up close that was an amazing feeling like a throwback into a time machine like you'd just walked onto the set of the original *Predator*.

HH. So besides having the original design in there, did you put any other nods to the other films?

RR. The original design and I was really excited – I didn't even ask early on because I was afraid the answer would be no, so we just started shooting. Much later in production I asked if we would be able to use any of the original score and they said "Oh yeah, we still own the rights to that, and here's the charts and the sheet music." John Debney and I were just going crazy pouring over the charts and their amazing arrangements that Alan Silvestri had done. So we got to incorporate it when the classic Predator shows up, some of those original themes that you remember from the first movie and adapt them for this one. It's just so iconic, it's like Jaws music. As soon as you hear it, you know you are in a *Predator* movie.


Danny Trejo knows how to find trouble.

Photo credit: Rico Torres. Copyright 20th Century Fox

Fun Fact: *Jean-Claude Van Damme originally portrayed the Predator (1987) before being replaced (and the suit being redesigned) by Kevin Peter Hall*

HORROR TATTS

Here is another collection of amazing tattoo art from you, the readers! Keep sending that art in and we will keep publishing it. Include your name and the artist info (when available)! E-mail us at mail@horrorhound.com!



Aaron Blow of Diablo Ink Tattoos St. Louis, Missouri submitted these amazing pieces of artwork based on icons: Freddy Krueger, Ash (*Evil Dead*), Fulci's *Zombie* and Jason Voorhees. Incredible work!



This amazing Hitchcock and *Virgin Among the Living Dead* tatt was submitted by Mason Williams out of Plurabella in Cincinnati, Ohio.



The Exorcist's Regan and *Evil Dead* tatts presented by Eric Fredrich. Ink by Paul Miller of Wisconsin.

Raising Hell with Clive Barker

An Interview with Joe Berlinger • by Eric Newell

An exciting new documentary project was announced this past March at *HorrorHound* Weekend in Indianapolis, that we're sure horror fans are going to go wild for. It's a brand new documentary on legendary author and filmmaker Clive Barker, tentatively titled *Raising Hell: The Visions of Clive Barker*. The doc, which began shooting at the convention, is being directed by award-winning documentarian Joe Berlinger (*Paradise Lost, Some Kind of Monster*). If Joe's name sounds familiar to you, it's because he's also dipped his toes in the world of horror, with *Blair Witch II: Book of Shadows*. The tumultuous development of that film was well covered in our *Blair Witch Project* retrospective (issue #19), so we spoke with Joe recently solely to get the details on this new project, and find out what his motivation was for getting involved with Clive.

HorrorHound: So how did you get involved with Clive and interested in his career?

Joe Berlinger: This is going to sound like a strange story [laughs]. I was hired by Honda to make some short films on some very esoteric subjects (Honda.dreams.com). One of the assignments was for me to do a film about dreams and nightmares, and since I always loved Clive Barker and was looking for a reason to meet him, when I heard I had the opportunity to make any kind of film I wanted about dreams and nightmares, I asked Clive to be apart of it and be interviewed for it. And since Clive was a huge fan of *Paradise Lost*, he said yes, and I think we were both kind of using the Honda film as an excuse to meet each other. Although, I'd definitely like to say it was much more of an event for me than for him. We ended up doing the shoot, and we just really kind of hit it off. By the end of the shoot, I was asking if I could make a film about him.

HH: So why now?

JB: He's about to enter into a really prolific period. He's cooking up some new, original ideas. He's really focused on coming up with some new ideas for a horror franchise that he's going to write and possibly direct. He's got some television projects, publishing projects. He's about to go on a publicity tour for *Abarat 3*. I just think he's a fascinating guy who I've always been a deep admirer of, and I just think he's worthy of doing a film about.

HH: How do you think it will fit in with your overall body of work? I know a lot of your previous films, even the documentaries have been darker in nature.

JB: That's a good question. I have yet to do a portrait of an artist. *Crude* was kind of my environmental film, a lot of them have been about social injustice. But all of my films fall under one category and one idea that I love doing, and that's breaking down and exploding stereotypes. There's so much more to Clive than meets the eye. I think he's a profound thinker and artist and visionary, and the stereotype of this guy as "some horror guy." I think there's a lot more to him than he's given credit for, so I think this film will explode the stereotype of who Clive Barker is. Also, a lot of my films deal with outcasts, misfits, and I think Clive is an outsider, that's why he's succeeded. He appeals to outsiders, and I think all of my films are about hearing from non-mainstream elements of society. Finally, I'm fascinated by what makes people afraid, breaking down what it is to be afraid, why people enjoy fear, and what it is to induce that emotion.

HH: Do you think it will be more retrospective? Or present tense?

JB: As a verite filmmaker, my interest is to follow things as they're unfolding now. I'm much more interested in who Clive is today as he's about to enter into this prolific period of his life, dealing in multiple forms of media. But it would be an incomplete film if it didn't talk about his past, what I don't want is a talking head film, talking about somebody's past accomplishments intercut with clips from movies. That's just not my style. However, the past informs the future, and we'll naturally find jumping off points in the film to talk about that stuff. For me what I'm interested in is the present tense, unfolding story of what he's doing now.



HH: Any chance spending all this time around Clive Barker will inspire you to jump into the world of narrative horror again?

JB: [laughs] NEVER. One of the things I feel I owe the horror community is a brilliant masterpiece about one of the genre's revered masters as reparations paid for the abomination of *Blair Witch 2* [laughs]. And you can quote me on that!

HH: Oh I will.

JB: As long as you remind them that it was taken out of my hands and regurgitated up by the fucking studio. I still stand by my director's cut of "*BW2*," but because something I was associated with ended up so poorly, I feel I owe the horror community something special with this film.

When asked the timeframe that he hopes to complete the documentary in, Joe says he'll probably be shooting material for about two years. In that time, he hopes to capture Barker on set, directing a feature film. It's unclear just what that film will be, but with Berlinger's assertion that Clive is working on a new, live-action horror franchise, we'll hopefully be hearing details of just what that will be soon. In the meantime, we'll all have to sit back and wait while Joe films Clive "Raising Hell."

Did You Know? *Clive Barker has a number of projects lingering in developmental hell, including his long-anticipated Tortured Souls feature film, Pig Blood Blues, The Thief of Always and the Hellraiser remake.*

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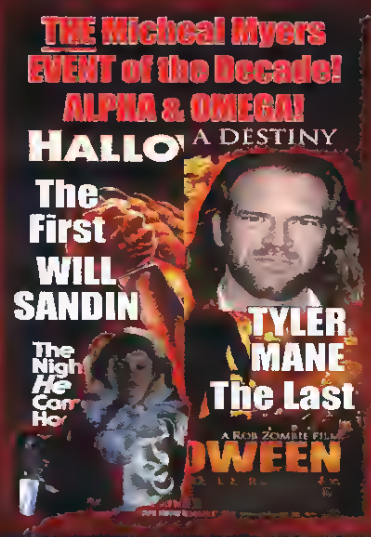
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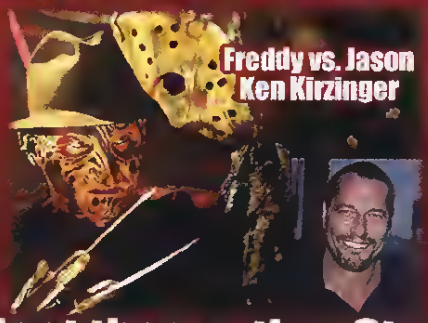












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NEWS BITS
BBC Horrors:

British TV has had some great horror series over the years, going back to such classics as *Quatermass and the Pit* to *Hammer House of Horrors* or even *Ghostwatch*. As of late, the Queen's TV happens to be churning out some of the most exciting and significant programs in years. Here are a few bites courtesy of the UK:



Jekyll: A modern retelling of the *Jekyll and Hyde* mythos. James Nesbitt does an impressive turn as the doctor who has learned to live with the devil inside himself. Available on DVD in the US, the show sadly ran for only one year.



Dead Set: Reality television caught during a zombie attack ... *Dead Set* is a limited five-part series that takes place during a *Big Brother* recording and follows the contestants as they try to survive a zombie apocalypse. Currently unavailable in the US on any format.



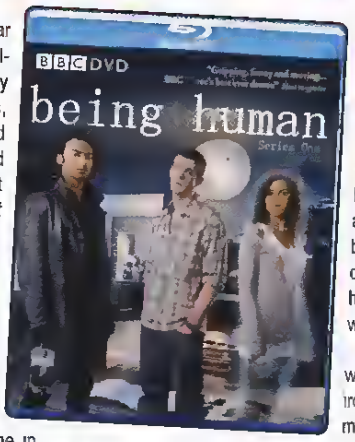
Demons: A six-part series set in a world of demons and the supernatural. The show focused on the Van Helsing bloodline in modern times and their continuing battle against the forces of darkness. Vampires, werewolves and other creatures appeared throughout. Also unavailable in the US.



Hex: Witchcraft, ghosts and demons are all a part of *Hex* which ran for two seasons. Set in a private school, the series had a great cast that dealt with adult situations and may have outdone *Buffy* in terms of darkness. The first season is available in the US on DVD. The series starred Michael Fassbender as the fallen angel Azazeal who you can see currently in *Jonah Hex*.

Being Great at BEING HUMAN

by Jessica Dwyer



A vampire, a werewolf, and a ghost walk into a bar ... yes, that sounds like an opening line for a really lame joke ... or possibly the premise of a really interesting TV series. Thankfully for horror fans, it's the latter. *Being Human* is a BBC-produced TV show that has just gone through its second "series" (or season for us yanks). The show's plot sounds like it could easily fall into the *Twilight* trap that many lycanthrope and vampire-centric films, books, and TV series of late seem to befallen, but it's by far and removed from the sparkling hero worship that fills those teenie-bop pages. It is instead grounded in a gritty, darkly-comic reality.

Being Human's premise is set in an existence where the supernatural surrounds the human world, but those who have yet to come in direct contact are unable to see it. Vampires are functioning in all facets of life, and the majority of them see humans as food (sadly, they do happen to walk about during the day). Werewolves change on one night of the month, and it's a painful process. Ghosts are real, and can only pass through the door to the other side when they've finished whatever is holding them here, be it a task left unfinished or revenge.



In this dual-natured world are three (at least appearance-wise) 20-somethings who now find themselves on the supernatural side. Fate, or perhaps something else, has brought them together as they are the focus of the series. The first character we are introduced to is Annie (on the night she died). She's a ghost thanks to the circumstances of her death, which is a mystery even to her. No one from her old life can see or talk to her, and Annie is stuck within the walls of the apartment in which she died. Annie is trying to come to terms with the fact that she's dead and the fact that she's now a ghost. Her fiance is the landlord of the apartment, and so she is forced to watch as he moves on with his life as well as deal with all the prospective new tenants that come to live there (and haunt them). Enter two new renters, George and Mitchell.

George is a recently-made werewolf. Borrowing from the origin shown in *An American Werewolf in London*, George survived a vicious attack while the man next to him was slaughtered. George shouldn't have lived, but he did, and the werewolf responsible for the clawing he received gets away. In this world, a scratch from the animal as well as a bite can cause you to become a lycanthrope. He changes with the next full moon.

Mitchell is a vampire. He was turned on the battle field during WWI. He's trying to go straight and narrow, avoiding the kill after having been one of the more ferocious vamps over the decades. Like a drug addict, Mitchell can't seem to quit cold-turkey. As he gets the shakes, he can hear the blood pumping and the heart beating in the humans around him. He slips up and it costs him dearly. He is constantly being tempted back to the darker side of his nature by the other vampires around him, including his maker.

George meets Mitchell after the vampire saves him from a group of fellow bloodsuckers trying to mess with him, and they wind up renting the apartment that Annie is haunting. They can see her due to their special natures, as the three bond over their need to try and hold on to their humanity, and their need to be human. They need one another as each of their pasts come back to (literally) bite them.

The true heart of *Being Human* is the writing and the main characters who are doing the best with what lives they have. The show balances the horrific reality of say, turning into a bloodthirsty creature once a month, and the comedic aspect perfectly. There is also the human horror, as the mortals are sometimes worse than the monsters themselves.

Annie, George and Mitchell are broken souls who are trying to fit in. They make mistakes that ironically show their human sides, but sadly their mistakes have far deeper and more horrific ramifications than most. The series balances out the storylines for each character well, weaving them in such a way that you see why fate brought these three misfits into one another's (un)lives. They need each other, and their respective journeys towards redemption or release lead down the same path.

The cast of the show is impressive. And interestingly, two of the three leads were not the original actors from the pilot that got the series green lit for on the BBC. In the pilot, Annie the ghost was portrayed by actress Andrea Riseborough and Mitchell the vampire was played by Guy Flanagan. Of the three main characters, only George remained with the same actor portraying him. When the series was picked up, Annie was resurrected in the guise of actress Lenora Crichlow. Mitchell was re-cast with Irish actor Aidan Turner as the vampire trying to go clean. Russell Tovey continued on in his role as George into the series proper.

British television seasons are shorter than American runs. The first series of *Being Human* had a total of six episodes and was shown in 2009 to good ratings and reviews. The pilot which was shown the previous year garnered enough attention to have a signature campaign started in support of having it picked up. It was shown on BBC America starting in July of 2009 and tied into a massive presence at the San Diego Comic-Con.

The second series began filming in August of 2009, almost immediately after the premiere of the first on BBC America. It started showing in January of this year and was actually extended to eight episodes (testament to the show's popularity which keeps growing). As was the case with the first series, the second will be shown on BBC America in July of this year. A third season has already been announced and will start filming sometime later this year.

To tie in with the second series return to BBC America, the US DVD release of *Being Human* Series One is happening this July. *Being Human* will be available in standard or Blu-ray format. All six episodes of the series as well as extras such as a full-length featurette about the making of the show and deleted scenes will be included on two discs.

If you are a fan of smartly-written television that isn't afraid to make you laugh as well as horrify you in span of an hour, then you should check out *Being Human*. The vampires don't sparkle, but they do have fangs. And in this world, the blood suckers aren't always the top dogs, so to speak.



Did You Know? *Like other popular UK television programs (The Office, Got Talent), Being Human is currently a US relaunch with American actors.*

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CLASSIC CINEMA INVADES HOME VIDEO!

Last issue we revealed details for a number of Roger Corman DVD and Blu-ray releases being presented by The Shout! Factory – including never-before-released titles such as *Forbidden World* and *Galaxy of Terror* (see opposite page for updated info). On top of this, last issue also featured finalized details on VCI's release of *Dark Night of the Scarecrow*, one of the most anticipated horror releases of the past few years. If that wasn't enough, it was excitedly revealed this last month that Synapse Films has acquired the home video distribution rights to a number of "Missing in Action" horror titles, including a trio of Hammer Horror gems and the 1981 slasher title, *The Dorm That Dripped Blood* (aka. *Pranks*, forgetting that horrible unauthorized release from Substance back in 2003).



Among Synapse's Hammer Horror titles are *Vampire Circus* (number seven on *HorrorHound*'s Most Wanted DVD list published back in 2008), *Hands of the Ripper* and *Twins of Evil* (aka: *Twins of Dracula*, with Peter Cushing). While all three films are in production, at press time, the Hammer titles haven't received any major efforts toward obtaining supplemental material outside of the new HD transfers, nor has artwork been approved (look for more information next issue). Don May Jr. of Synapse commented on these impending releases, "Extras are under wraps until they are done, but we have someone going to the UK in June to work on things." As for the HD transfers? "These will probably be released on Blu-ray as well as DVD," Don adds, "We did receive some amazing trailer and TV spots for *Hands of the Ripper* and *Twins of Evil* from Universal Pictures, though . . great stuff!"

As for *The Dorm that Dripped Blood*, Don continues, "We have the never-before-seen version of the film, "*Dorm*" and "*Pranks*" trailers, audio commentary with Jeffrey Obrow and Stephen Carpenter, and video interviews with Christopher Young and Matthew Mungle. There's a possibility we'll have more extras, but nothing else is final yet." As for high-def possibilities, no Blu-ray release for *Dorm* is currently planned. This influx of new-to-DVD titles has resulted in a special article (presented on page 21) as *HorrorHound* outlines future possibilities for 100 titles still missing from our DVD collections. Some of which are highly demanded . and some of which are barely known (or remembered).

10 Random QUESTIONS WITH The Spierig Brothers

by Kenny Nelson



Every issue of *HorrorHound* we try to track down a director in hopes of asking them a series of 10 seemingly random (and most times stupid) questions. This issue we had the opportunity to speak with the directors of both *Undead* and, the recently-released, *Daybreakers* - brothers, Peter and Michael Spierig! Here is the result . . 10 Random Questions

HorrorHound What is your favorite cinematic portrayal of vampires?

Peter Spierig Polanski's *The Fearless Vampire Killers*
Michael Spierig. And *Near Dark*

HH What horror director would you get most excited about writing a script for?

PS/MS: Sam Raimi.

HH Do you think 3-D televisions will catch on or do you think they are just the latest gimmick?

PS If they go holographic where you don't have to put anything on your eyes – once that happens, which I'm sure it will, I think it could definitely catch on.

HH Other than popcorn, what is the best thing to snack on while watching a movie?

MS Cute girls.

HH Did either of you save anything special from the set of *Daybreakers*?

MS. I have Sam Neill's head on a stick in my office. He looks at me every single morning.

HH What was the best Halloween costume each of you has worn?

PS: I was a ninja when I went to the Playboy Mansion for Halloween. I'm not sure that the costume was so good, but the location was fantastic.
MS I've never really ever had a great Halloween costume, but I've been to a few great parties where I've seen great costumes. Let's stick with Peter's answer.

HH Do you remember what the first DVD you ever purchased was?

PS DVD?! I think the first one I purchased was *Hard Boiled* when it came out on Criterion, you know, the John Woo movie. I think I ordered that online.

HH What were your favorite cartoons growing up?

PS: All the Warner Brothers stuff, definitely.
MS There was a lot of Japanese and Asian stuff that I liked, certainly *Astroboy* was a big one. I liked *Flash Gordon*. Certainly some anime growing up – I remember seeing *Akira* and *Wicked City*. That stuff I really loved. And I still like Japanese stuff.

HH Which is fundamentally scarier – zombies or vampires?

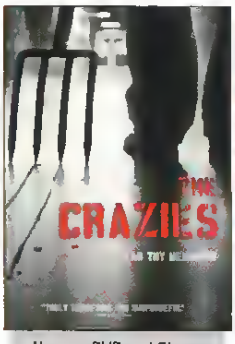
PS I think vampires are scarier. Vampires are certainly sexier. Because zombies are slow and dumb, they have just one motive – it's pretty simple. But vampires are fast and cunning and intelligent and sexy and all those sorts of things. And they sparkle in the sunlight – no, no they don't. Vampires are certainly scarier. Zombies are easy to kill as well.

HH What is the best on-set prank you guys have ever pulled?

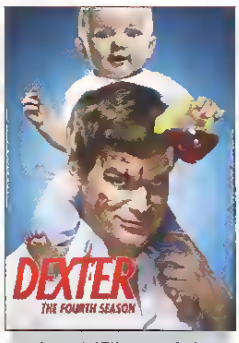
PS We've never had too many pranks. Shoots have been too hard and we've never had enough time. But I'll tell you the worst thing that's happened to us is we were shooting a zombie short film when we were very young and we had a rubber hand and it looked terrible. So Michael decided he was going to replace the rubber hand with his hand, and the idea is this zombie hand gets sliced up by an electric knife and we wanted to make sure the electric knife was on.
MS: I have no idea why we wanted the electric knife on.
PS: We put a plastic shield on the serrated edges of the knife blade and we turn it on. Michael is pretending to be the zombie hand and it cuts through the plastic shield and into his hand to the point where we could see the bones in his hand. We got freaked out and rushed to the hospital. The problem was, we get there and there's blood everywhere, all over him, but it's not real blood, it's fake blood that was made up for the zombie hand.
MS Combination of real and fake.
PS So, he had to get I don't know how many stitches and a tetanus shot and all kinds of things, and two hours later, we were back finishing the scene.

Did You Know? *The Spierig Brothers are currently in pre-production for The Power of the Dark Crystal, a sequel to the 1982 Jim Henson classic.*

CHOICE CUTS:



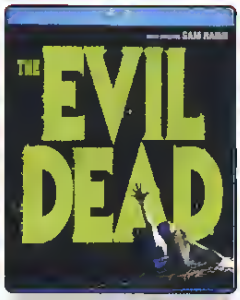
Now on DVD and Blu-ray from Anchor Bay is the remake of George A. Romero's The Crazies. Extras on this decent redux include a Breck Eisner commentary, featurettes on the making of the film and a "thematic exploration of Romero's films." A digital copy also accompanys the BD.



August 17th... mark the date on your calendar! Because that's when Miami's best blood spatter analyst returns to DVD and Blu-ray with the release of Showtime's fourth season of Dexter! This season saw Dex enter fatherhood and also saw him face off with the award-winning Trinity Killer (John Lithgow).



Jake West (Razor Blade Smile) fans can take note of July 20th as it marks the release of Evil Aliens to Blu-ray. Set for release in both theatrical and unrated cuts of the film, extras for this high-def conversion will include extended/deleted/unfinished scenes, bloopers and outtakes, a "guided tour of life creations" and trailer.



Anchor Bay announced an August 31st release date for the Blu-ray premiere of Sam Raimi's original The Evil Dead. Featuring an all-new hi-def transfer (approved by Raimi himself), this disc will include a new audio commentary with Raimi, Robert Tapert and Bruce Campbell, behind-the-scenes footage, outtakes and more.



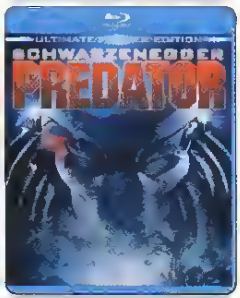
This past May Warner Bros. announced a slew of sci-fi Blu-rays to be released on September 7th. Included in this batch are THX 1138, Tim Burton's Mars Attacks, Lost in Space (1998) and the 1956 Fred Wilcox classic Forbidden Planet! Extras for "Planet" include deleted scenes, documentary, featurettes, trailers and more!



Updated information from last issue – Shout! Factory has announced that both Forbidden World and Galaxy of Terror will now see Blu-ray treatment. Both discs will include everything from commentaries and retrospectives to interviews, trailers and uncut presentations of each film. "Galaxy" will even come with a Trailers from Hell video commentary.



On July 6th, the Shout! Factory continues their distribution of the original Japanese Gamera film series with Gamera vs. Barugon. The disc comes in original Japanese audio or English dub, plus a bonus commentary track! Up next? Gamera takes on Gyaos, Viras, Guiron, Jiger and then Zigra!



An exciting new release from Fox (currently available) comes from the world of Predator, as the original Arnold Schwarzenegger film sees re-release on BD with an all-new digital restoration of the film, commentary with director John McTiernan, featurettes, deleted scenes, outtakes, trailers and much more!



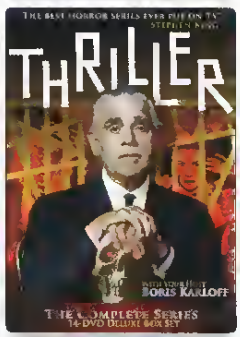
Blue Underground continues their non-stop BD releases with the announcement of Joseph Zito's slasher classic, The Prowler (due on July 27th). Extras include an audio commentary with Mr. Zito and FX artist Tom Savini, Tom Savini's behind-the-scenes gore footage and the original theatrical trailer.



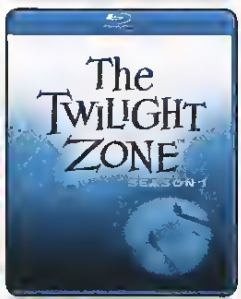
Warner Home Video will unleash the David Fincher classic, Se7en onto Blu-ray in their patented book edition series. Extras will include four commentary tracks (including Fincher, Brad Pitt, Morgan Freeman and others), featurettes focusing on the opening credit sequence, additional scenes, production diaries and trailer.



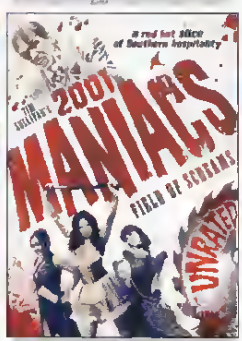
George A. Romero's latest zombie outing, Survival of the Dead, hits DVD and Blu-ray on August 24th. Packed on this release will be a number of bonus features, including a Romero commentary track and introduction, a Walking After Midnight documentary, a short film (titled Sarge) and more.



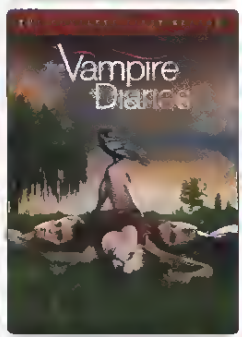
Come August 31st, the classic 1960 TV anthology starring Boris Karloff, Thriller, finally hits DVD! The 14-disc, 67-episode archive includes 29 commentary tracks (with an assortment of speakers), promotional and production galleries, promos, isolated tracks and comes with a $149.98 SRP!



The long-rumored announcement is finally here, Image Entertainment revealed artwork for the exciting high-def premiere of the original The Twilight Zone on Blu-ray due this September 14th! This 5-disc set will retail for $99. No extras were announced (although we assume the disc will carry over its DVD counterpart's features).



Tim Sullivan's sequel to his remade H.G. Lewis film (2000 Maniacs), dubbed 2001 Maniacs: Field of Screams, hits DVD on July 20th. Starring Lin Shaye and Bill Moseley (in Robert Englund's stead), this sequel's filled with sex, gore and farm animals. If you enjoyed 2001 Maniacs, this one looks to be a treat.



On DVD and Blu-ray this August 31st comes the first season of the CW original, The Vampire Diaries. Extras will include a commentary track (pilot episode), deleted scenes, webisodes, a gag reel, downloadable audio book and a number of featurettes focusing on the making of the series.



Just after *HorrorHound* #23 hit newsstands, we received a letter from one of our readers by the name of Sören Börjes, of Waldshut-Tiengen, Germany. He wrote: "I really enjoyed your *City of the Living Dead* retrospective. Unfortunately this movie is banned in Germany. The main reason for me to write this letter is the following: A few weeks ago an Austrian DVD-label called XT-Video released a fantastic DVD box set of the movie, completely uncut with fantastic picture and sound quality. Included in this box is a polystone replica of the zombie head from the US video cover. The box itself is limited to 500 copies worldwide and I think it's already sold out."

Excited by this news, *HorrorHound* managing editor, Aaron Crowell jumped online and (lucky) found a seller still offering these beauties. Priced at around $150 US, this set also includes a great booklet that actually archives the production process of these statues, from sculpt to molding, painting and packaging. An awesome display for horror fiends! Shown above in the [illegible] statue (photo thanks to Sören). Below is the great window box. Just beware of broken tombstones!



Did You Know? *Warner Home Video revealed plans to release the 1933 original King Kong onto Blu-ray this September 28th. Tons of extras are expected to come packed within.*

I remember walking into a video store in Ashland, Virginia with my buddy Adam Jacobus, when we were about 10 years old, looking at all the new releases and finally migrating to the horror section. Upon my first glance, I noticed the box for *Three on a Meathook* by Regal Video. I was in awe. The blood, hooks, and busty babes on the front cover were enough to make any pairing of adolescents interested – and boy were we! This film, once it got to the front counter, however, quickly found its way back to the store shelf as Adam's mom put the veto on the projected rental. She was just watching out for us kids after all, not wanting the film to warp our fragile minds, so we settled for *Conan the Barbarian*. (A good alternative!) Upon my next visit to the store, I noticed other boxes with the same style of art as "*Meathook*" and decided to investigate a little further. What I found was a small but intriguing group of films all from this one company – enough to keep me busy for a little while.



HISTORY

Regal Video entered the rental market in 1984 on the tail end of the first surge in the Video Boom. This New York City-based company found quick success thanks to a slew of first-time-releases to the rental market, giving us *Barn of the Naked Dead* (under one of its many AKAs), *Nightmare Circus* and the zany thriller *Death Wish Club*. More so, Regal made it clear to potential retailers that these films were solely available through Regal. If you wanted these films, you had to work with Regal! They took that message one step further by releasing special advertisements focusing on the exclusivity of their titles. Regal also printed a disclaimer-esque statement on the back of all their products boasting their exclusive inventory. It wasn't until the late '80s, several years after Regal was out of business, that most of these titles began to resurface again.



Regal had a small but strong catalog, only spanning approximately 35 titles, 20 of which were horror and sci-fi, while the other releases were heavy in the action and martial arts genres. Regal had pretty decent distribution, but found themselves overshadowed by other companies with massive rosters like Vestron and Media. Regal titles started to take a hit on rental frequency, and eventually started finding their way to the "previously-viewed" clearance rack.

Regal threw in the towel in late 1987 after sales fell. However, their later released films were still available to purchase all the way through 1990. While some of the older titles like *Invasion of the Blood Farmers* and *Three on a Meathook* saw re-release thanks to Video Treasures and Saturn Productions. (The re-releases were notorious for their poor quality and presentation of the films.)

ARTWORK

When releasing films on the home video market, decisions need to be made on what art to use and how to use it, which can sometimes be a struggle. Typically, we see the poster art or an artist's interpretation of said art used on the final VHS (and now-DVD) cover. In some cases images from a film would be applied with the recognizable logo from the film's theatrical release. But Regal had a different approach – completely changing the art to suit the company's own marketing strategy. The original releases featured poster art for the most part, but in 1985 they started to switch to this unique artwork. Most often an attractive woman with blonde hair was the focal point of the art. In fact, the same woman with the same features is slapped on multiple Regal releases. (I would understand if the films all featured the actress, but they didn't.) Every artist needs a muse, and my guess is that this blonde stranger was the muse for this particular artist's various pieces of work. It wasn't



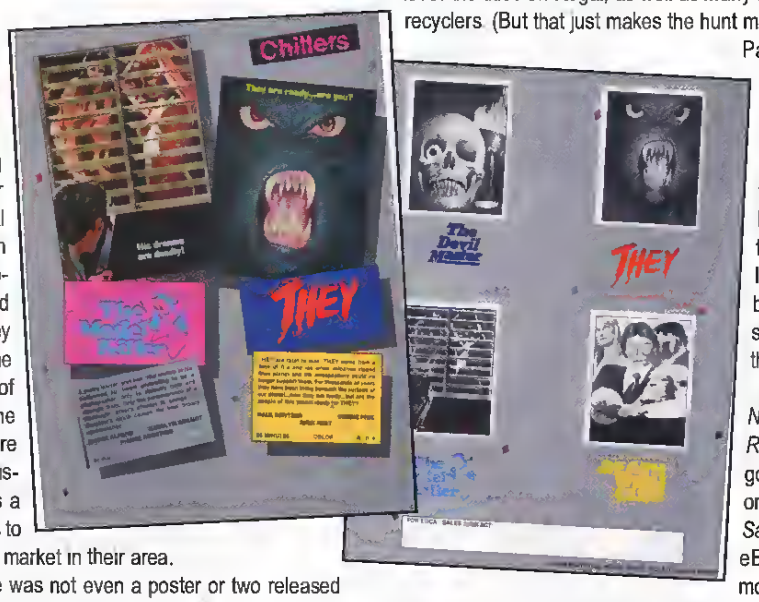
Did You Know? *A rather large portion of the titles on Regal are still waiting for a DVD release. Come on Three on a Meathook!*



always a bad thing, but in terms of promoting the content of the film to a potential renter, it fell short.

PROMOTIONS

Promotions for Regal were pretty much nonexistent. Regal didn't last long in the market, however, they did sport decent distribution while they were around. But their marketing approach was to attack stores rather than the customers coming in. Regal published small ordering manuals with select films in them along with a synopsis of each film, which they distributed to stores. Aside from the manuals, they would purchase full-page ads in the VHS trade magazines, using some of their more catchy titles to plaster the pages as an attempt to engage store buyers. And with that "exclusive" disclaimer on the back of the box, it was a no-brainer in some instances for stores to get those films in and try to corner the market in their area.



It is a little disappointing that there was not even a poster or two released for certain titles. There are rumors that a poster from Regal exists for *Three on a Meathook*. However, in 15-plus years of collecting VHS I have never seen one, but that doesn't mean it isn't true. So if any readers out there in Video Land have this mysterious poster, share it in the video section of *HorrorHound*.com!

COLLECTABILITY

Regal is one of those sleeper cells in the video collecting community. Although Regal's catalog of titles was not extensive, it's now a very difficult collection to obtain in its entirety. Despite Regal's national distribution, their titles are still rather scarce. Thanks to some stores selling them off early and the big squash on the VHS market that Blockbuster headed about seven years ago, a lot of the titles on Regal, as well as many other labels, fell into the hands of recyclers. (But that just makes the hunt more challenging!)

Packaging is always a hot topic for collectors and Regal hit on all the different outfits. Their reign started with the popular Big Box and then moved to the more useful clamshell case – which became the mainstay for Regal for most of its run in the "Boom." It was not until about a year before their demise that we saw slipcase covers appear – only three of which were horror.

Of the titles on Regal, *Nightmare Circus* and *The Revenge of Doctor X* still fetch a good amount of money on the secondary market. Even though *Satan's Touch* has been seen on eBay for $80 (buy it now) in recent months, this title had a very large run – larger than most others on the label. Plus, if you do your research, you can find many of the Regal titles affordably, sometimes as easy as searching the used section of Amazon.com. Be patient and the ones you want will pop-up, and cheap if your lucky. (I have seen tapes on the Regal label end for $50-60 on eBay that are $10 shipped on Amazon. But it's your money, do what you want with it.)

**I would like to dedicate the Video Invasion series to my friend Adam. We first discovered the joys of video together and I'll never forget it. Thank you for the memories, old friend. Adam M. Jacobus. 1984-2010.

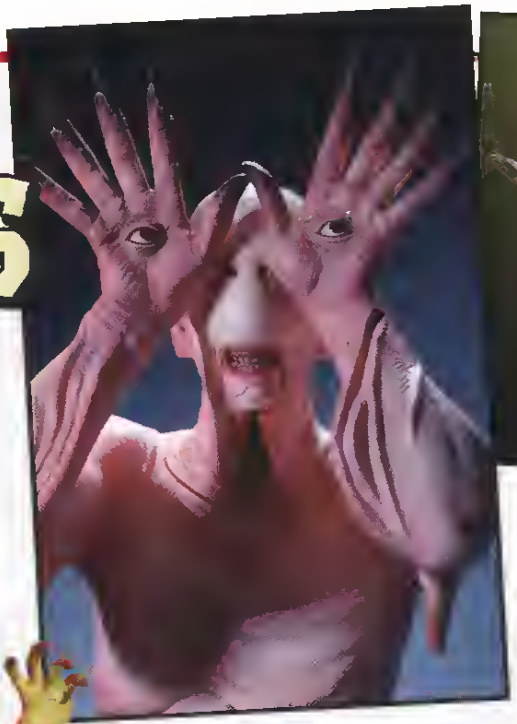


REGAL VIDEO HORROR BODY COUNT:

1. *Alien Massacre*
2. *Blade of the Ripper*
3. *Blood Freak*
4. *Bloodshed*
5. *Brain, The*
6. *Brides of the Beast*
7. *Brides Wore Blood, The*
8. *Castle of the Walking Dead*
9. *Death Wish Club*
10. *Devil Master, The* (aka *Demon Lover, The*)
11. *Devil Walks at Midnight, The*
12. *Invasion of the Blood Farmers*
13. *Model Killer, The*
14. *Nightmare Circus*
15. *Revenge of Doctor X, The*
16. *Satan's Touch*
17. *Scream Baby Scream*
18. *Stepsisters*
19. *They*
20. *Three on a Meathook*

Did You Know? *Regal Video's release of The Devil Master is the most complete version of the film, period.*

Toy News





One of the most exciting San Diego Comic-Con announcements came from Gentle Giant, who revealed plans to release two 8" mini-busts from the world of *Pan's Labyrinth*. Both Pale Man and the Faun come in a limited edition of 500 pieces and will be available for $70 each. Both director Guillermo del Toro and actor Doug Jones will be signing at Gentle Giant's booth during the July 22-25th event!



Diamond Select Toys and EMCE have officially announced their first wave of Mego-inspired action figures based on the classic Universal Monsters. Both Wolfman and Frankenstein's Monster stand 8" tall and will street in July. Dracula and the Mummy will soon follow.

Mezco Toyz continues their inventive horror toy releases, with official announcements on both a new Living Dead Doll based on the original Freddy Krueger and their Mez-Itz toyline, which will soon boast a Billy Puppet from the popular *Saw* franchise.











For the San Diego Comic-Con, Bif Bang Pow! will re-release their entire run of *Twilight Zone* bobble-heads in full color. On top of this, Talky Tina and Willie dolls will be available as part of their Mego-themed EMCE toy line. Both dolls will utilize EMCE's "child" bodies, to assure an appropnate scale compared to their 8" companions.

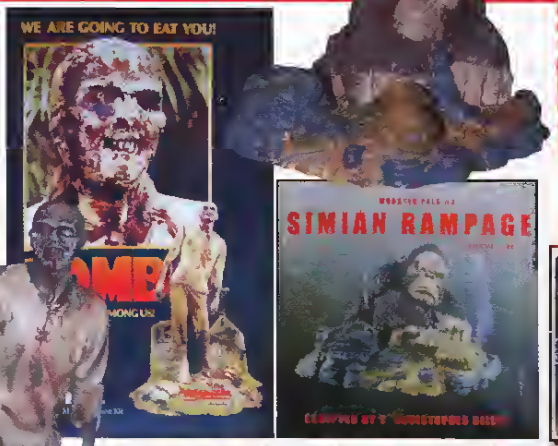
Did You Know? *Bif Bang Pow! has a number of Dexter products already in stores. Shown above are two new bobble heads based on the fourth season of the TV series – including Dexter (with child) and the Trinity Killer.*

Below is a number of products which can now be found in stores. Included are Gentle Giant's Freddy Krueger mini-bust, Bat Boy bobble head from Funko, and NECA's latest *Terminator 2* figure wave and prop replica of Freddy Krueger's glove (*A Nightmare on Elm Street* remake).





Sideshow Collectibles have treated fans of the undead pretty well these past few years, and nothing has been cooler than this 1:1 scale bust of the original Dead character, Patient Zero. This life-sized bust retails for $499.99 and will ship at the end of this year. An exclusive art print is also available for early customers.



Above: The third pre-painted Monster Pals kit from Ultratumba Productions and KitKong's Model Mansion is currently offering a pre-painted Fulci's *Zombie* kit, sculpted by William Paquet which retails for $99 at www.modelmansion.com.





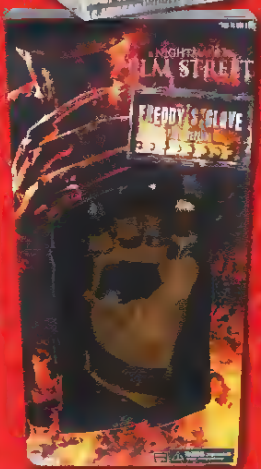
At left: Moebius has acquired rights to re-release the classic Monsters of the Movies *Creature from the Black Lagoon* model kit originated by Aurora Models. The Creature will street in the next month. In addition, the next two Monster Scenes kits from DenComm are also en route.







A number of new *Ghostbusters* products have been announced from Diamond Select Toys, including two new box sets based on both *Ghostbuster* films (left: a four-pack featuring Walter Peck, Janine and Egon/Winston covered in Stay Puft goo, right: an eight-pack featuring Egon (in *Ghostbusters* gear and business suits), Peter and Ray (in suits), the two "courtroom" ghosts, the Titanic captain and Vigo (all based on *Ghostbusters 2*). A neon lamp featuring the *Ghostbusters* logo is also planned.



Fun Fact: *Funko has a number of Bat Boy products due in stores soon, including a vinyl figure, bobble head, an 8" action figure and plush. Look for the comic series on page 20.*

Comic Books

Catching up on comic releases this issue, we have a massive update on Boom! Studio's *28 Days Later* series. Shown below are issues #5 through #10, including variant covers for each issue. Dark Horse Comics' relaunch of *Creepy* has hit stores. Shown below are the first three issues. A surprise release this past month was a trade paperback comic redux of the mega-popular *Pride and Prejudice and Zombies*. Lastly, we have a grouping of covers from IDW Publishing's comic series based on the now-defunct *Weekly World News* newspaper (and yes, it focuses on the famous Bat Boy). Variant covers for each issue are abound (and shown below).



Comic Book Flashback

Legendary artist Frank Frazetta passed away on May 10th at the age of 82 from a reported stroke. Frank was known for his contributions to sci-fi and adventure comics thanks to his art on such projects as *Conan the Barbarian*, *Tarzan* and (later) *Heavy Metal*. With Dark Horse Comics' recent relaunch of the classic *Creepy* comic magazine, we thought it would be fitting to show off the original Warren Publishing series' first 10 issues (originally published from 1964 to 1966), most of which feature the fantastic artwork of Mr. Frazetta. *Creepy Magazine* continued publication until issue #145 in 1985.



Did You Know? *Max Brooks (World War Z) has a new trade paperback comic currently in stores based on his book, the Zombie Survival Guide titled "Recorded Attacks."*

THE MOST WANTED

...or, "I Can't Believe That's STILL Not on DVD!"

Since the birth of DVD, film fanatics have been feverishly hunting down every film imaginable. While a studio-produced DVD with quality audio and picture (preferably widescreen) and tons of bonus features (no less than a commentary track, making-of, deleted scenes, interviews and trailers) is preferable, all of us crazed movie hounds have at some point resorted to befriending a bootlegger. We used any means necessary to track down such titles as *The Stepfather, Night of the Creeps* and *Hardware*. In fact, all three of these films shared the honor of being part of *HorrorHound*'s Most Wanted DVDs list [top 20] featured way back in issue #13. They also have the distinction of finally being released onto digital home video just this past year! In fact, so many films from said list have made their way onto DVD, and now Blu-ray (or have been recently announced), that we thought - what a better time to revisit our list, and expand it, for fans still asking themselves, "What horror titles are still missing from DVD?"

Including those films listed above, 11 titles featured in issue #13 (*Phantasm II, Slaughter High, Galaxy of Terror, Vampire Circus, Four Flies on Grey Velvet, Dark Night of the Scarecrow*, etc.) are all now available or coming soon. Instead of creating a new top 20 list, we have decided to track down 100 of the most significant titles that we are still scratching our heads over and wondering, "How are these films not already on DVD? .. And will they ever be?"

In preparing this piece, our intention was to include films from all eras of filmmaking. Classics such as *The Black Sleep* and *Island of Lost Souls* made our list with shot-for-TV fodder (*Mr. Boogedy* and *Something Evil*) as well as '80s slasher fare (*X-Ray* and *New Years Evil*). Possibly the most eye-opening revelation about compiling this list is the amount of quality talent that's featured in these 100 titles. Names such as Vincent Price, Bela Lugosi, Michael Biehn, Bill Paxton, Christopher Lee, Donald Sutherland, Oliver Reed, Sharon Stone, Viggo Mortensen and Steven Spielberg have a hand in this fantastic compilation. Some may be available in foreign markets, some may have been made available via "unauthorized" companies, but none of them have been released properly onto DVD in the US! In alphabetical order, with select descriptions (where appropriate), we present our 100 most wanted horror titles not on DVD.

by Nathan Banneman

The Abomination

A movie about tumors that grow into man-eating creatures! *The Abomination* has a huge cult following. The VHS rarely sells for under $50 on eBay!

Amazing Colossal Man

Part of the growing-human trend of the '50s (i.e., *Attack of the 50 Foot Woman*). Best known for its usage in the *Mystery Science Theater 3000* TV series. Its sequel, *War of the Colossal Beast*, oddly, is already available on DVD (in a Lionsgate double-pack with *The Spider*).

Berserk

Big Foot

The Black Sleep

Like "*Colossal Man*" (above), *The Black Sleep* is another rare example of vintage horror gone missing. A landmark title starring Basil Rathbone, Lon Chaney Jr., Bela Lugosi and John Carradine, "*Sleep*" follows a mad scientist in search of a cure to his wife's illness (a horror plot staple).



Blood Beach

Blood Diner

Not a lot can be said of this 1987 clunker, aside from the fact that it's a complete remake of H.G. Lewis' *Blood Feast* (modernized for mentally-challenged film fanatics of the '80s), that has maintained an amazingly strong fanbase over the years.

Blood Salvage

A John Saxon film that's still missing on DVD!? Unheard of! This fun (mostly unknown) 1990 film is reminiscent of many hill-folk capture-and-kill titles - much like *The Hills Have Eyes, Wrong Turn* or, most recently, *Wolf Creek*. It's just a bit sillier and more fun than its brethren.

Bloodbath at the House of Death

Blue Monkey

Boogens

The Borrower

John McNaughton (*Henry: Portrait of a Serial Killer*) directs this boring (yet somehow entertaining) sci-fi horror flick starring Tom Towles. *The Borrower* follows an alien life form that is "sentenced" to Earth and must "borrow" bodies to survive.

The Boy Who Cried Werewolf

Burn, Witch, Burn! (aka. *Night of the Eagle*)

Released during the beginnings of the whole Salem film craze, this MGM title may see release once "Leo the Lion" is sold *

Cellar Dweller

Jeffrey Combs plays a comic book artist whose art comes to life with grisly results. Written by Don Mancini (*Child's Play*) and directed by John Carl Buechler (*Friday the 13th: Part VII*).

Curtains

One of the best giallo currently unavailable on DVD, *Curtains* stars Samantha Eggar (*The Brood*) and John Vernon (*Animal House*), as a group of would-be actresses gather at a remote mansion and compete for the lead in an upcoming film. Contains one of the creepiest doll scenes in cinema!

Dark Age

Australian crocodile flick, 'nuff said!



More MIA: *Attack of the Beast Creatures, The Cellar, Crimewave, Dance of the Damned, I Come in Peace, Killdozer ...*











Deadly Blessing

Wes Craven directs Sharon Stone in this horror/thriller about a woman whose husband is mystenously killed by a tractor. This one is available in Germany, but has yet to see a proper US release.

Deadly Eyes

A screwed-up mutant rat movie about a growing pack of killer rodents (the size of dogs) about to eat their way through Toronto!

Deadly Intruder

Death Laid an Egg

Death Ship

If it ever sees light of day, we simply pray it is not the cut version. An uncut disc would include such gonfic gems as a female imploding and a woman bleeding out of her skin pores, among others.

Death Valley (1982)

Death Weekend

Diary of a Madman

Dracula Father and Son

Christopher Lee stars as Dracula, as his son leaves home for the big city in this attempted-comedy, which follows Drac's survival in the modern world.

Dr. Terror's House of Horrors

An Amicus anthology missing-classic, "*House of Horrors*" stars Christopher Lee, Peter Cushing, Michael Gough and Donald Sutherland. While on a train, Cushing tells the fortunes of these poor souls, which includes a vampire tale, a killer plant, musical voodoo and a terronzing disembodied hand! This writer's personal pick for most-wanted on DVD!

Elves

Three friends are trapped in a department store with a killer elf and a buff Santa.

The Evil

With Richard Crenna (*Rambo*) and Victor Buono (*Batman*, 1966) ... this typical '80s haunted house movie is actually pretty entertaining and quite scary!

Forced Entry



'Gator Bait

Playboy playmate Claudia Jennings stars in this 1974 exploitation classic about a swamp-girl seeking revenge on a gang of clueless rednecks and cops. Low on horror, but high on entertainment. A sequel was made in '78 (neither are on DVD).

Ghost Town

Green Man



Green Slime

A space station discovers a green goo that mutates into a one-eyed tentacled monster! It's as fun as it sounds!

Grim Prarie Tales

James Earl Jones and Brad Dourif trade tales on the trail. A mostly-bonng anthology that hosts at least one story that will definitely "suck you in."

Grotesque

The Haunting of Julia (aka: *Full Circle*)

Home Sweet Home

Not the best film, but it should be on DVD. It was not shot on video, but looks it. Boasts the most annoying character in horror history (kid w/guitar playing solos).

Hospital Massacre (aka *X-Ray*)

Pretty much what the title explains, a standard '80s slasher flick – plus Barbie Benton, completely naked from nose to toes!

House III (aka: *The Horror Show*)

Lance Henriksen stars in *The Horror Show*, or as it was released in the UK, *House III* (although it holds no relation with the haunted-home series).

House by the Lake (aka: *Death Weekend*)

More exploitation, but f'n fantastic. The Canadian answer to *I Spit on your Grave*, but less graphic (think *Straw Dogs*).

House / Night of Dark Shadows

Virtually every ounce of film from the long and storied *Dark Shadows* television and movie series has been archived on home video; however, these two feature-films have eluded the digital format for 12 years now.



House of Long Shadows

Vincent Price, Christopher Lee, Peter Cushing, John Carradine ... how could a film starring such talent be overlooked for so long? MGM attempted to fix this error by offering it via DV-R download (available on amazon.com); sadly, it's an unwatchable VHS-quality port. Don't waste your money.

The Housekeeper

More MIA: *The Cyclops, Human Experiments, Shock 'em Dead, The Uncanny, Vagrant, Welcome to Arrow Beach*

Humongous

A not-so-well known monster movie with a surprisingly strong fanbase. Follows a woman who, after being raped at a cocktail party, gives birth to a mongoloid creature with a taste for murder.

Hunter's Blood

I Was a Teenage Frankenstein / Werewolf

Michael Landon stars as a teenager with serious anger-management issues. After agreeing to therapy, he soon regresses to a wolf-like creature (hence the title). The similarly-titled "*Teenage Frankenstein*" is also lacking a DVD release. Both title characters later appeared in *How to Make a Monster* which surprisingly, IS available on DVD.

Incredible Melting Man

How this title is still MIA on DVD is beyond us. An astronaut returns from space and begins to (you guessed it) melt. He also "eats" people, so there's that.



Invasion of the Saucer Men

Categorize this one under "Really?" as in ... "Really? *Invasion of the Saucer-Men* isn't available on DVD?" Another MGM archives title that's somehow been overlooked these past 12 years.

The Island

Michael Caine plays a reporter who is investigating pirate activities in the Caribbean. Caine and son are kidnapped as the pirates decide to induct them into their tribe. Written by Peter Benchley (*Jaws*, *The Beast*).

Island of Lost Souls

This 1933 H.G. Wells-written classic, starring Bela Lugosi and Charles Laughton (as the iconic Dr. Moreau) has won the Rondo Award five years in a row for the most-wanted DVD release. Let's hope we don't spend another five years waiting for this title to hit home video.



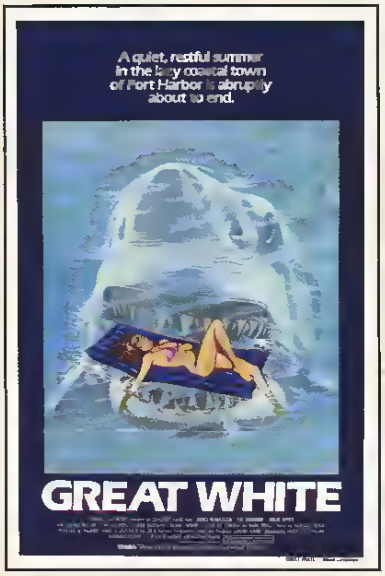
Island of Terror

Jennifer

The Keep

Michael Mann (*Collateral*) directs this Nazi-themed supernatural story about an ancient evil that is released from its tomb. The cast includes Gabriel Byrne, Ian McKellen and a musical score by Tangerine Dream (*Near Dark*)! It's a bit slow, but does have a devoted fanbase!

Killer Party



The Last Shark (aka: *Great White*)

Will Enzo G. Castellari's (*Inglorious Bastards*) infamous *Jaws* rip-off ever see light of day? If Universal has anything to say about it . . NO! Vic Morrow stars as the poor-man's Robert Shaw in this blatant *Jaws* wannabe. But it's still a fun watch!

Mr. Boogedy

Mr. Boogedy stars John Astin, David Faustino and a teenage Kristy Swanson. About a disgruntled pilgrim who sold his soul to the devil for a magic cloak – is downright creepy looking and petrified many kids who tuned into *The Magical World of Disney* back in '86. A sequel, *Bride of Boogedy*, also aired.

Mr. Frost

Mortuary

A devil worship movie starring a young Bill Paxton. What more could you ask for!?

Mutilator



My Demon Lover

"Fruit burger!" ... *My Demon Lover* is a campy monster comedy featuring Scott Valentine (*Family Ties*), who is cursed to turn into a demon any time he becomes aroused. Mostly discovered on HBO in the '80s, this title has a healthy fanbase who would love to see the film picked up in some digital format!

The Nesting

New Years Evil

Night Life

Scott Grimes (of *Critters* and *ER* fame) stars with John Astin in this 1989 teen-zombie fright fest. Has many "*Dead Alive*" qualities and is quite fun.

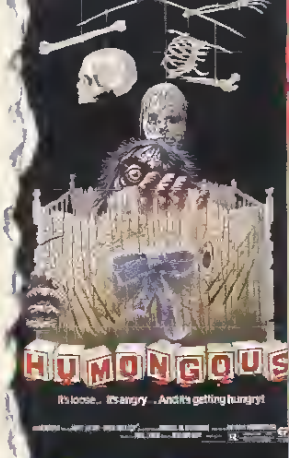
Night of the Howling Beast

A missing Paul Naschy werewolf flick that happens to be one of the better lycanthropic titles Naschy created.

Night of the Scarecrow

Unlike "*Dark Night*," this scarecrow flick still remains in DVD purgatory. Directed by Jeff Burr, this title tells of a warlock trapped in the body of a scarecrow.

Night School

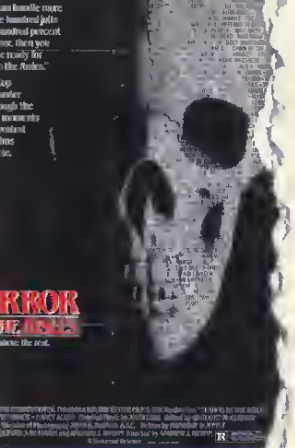








Did You Know? *Collegeville Costumes produced a child's mask/costume for The Incredible Melting Man back in 1978.*









Night Warning

Nightmare in a Damaged Brain

The infamous film Tom Savini supposedly worked on, but in reality, was only a consultant for, has lots of kills and was rumored to be released by Code Red over a year ago. Think "*Henry*, on crack!"

No Blade of Grass

Open Season

The Pack

Joe Don Baker and his family are attacked by a growing pack of wild dogs.

The Power

Prison

Renny Harlin (*Cliffhanger*) directs Viggo Mortensen (*Lord of the Rings*) in this haunted prison flick. Fun fact: It's one of Kane Hodder's first films.



The Projected Man

In 1966, a scientist experiments on himself with lasers, and incidently makes part of his body extremely lethal.

Rampage

Rejuvenator

Rocktober Blood

A rocker returns from the dead to seek bloody revenge on a singer who sent him to the electric chair two years prior.

The Slayer

Stranded on a desert island, a group become victims of a possible monster that needs "slayed." Includes some decent kills.

Something Evil

Steven Spielberg's second made-for-TV feature (following *Duel*) aired in 1972 and follows a young couple being haunted by a strange presence.

Spasms

A great effects-driven film starring Peter Fonda and Oliver Reed.

The Supernaturals

This often-overlooked title is essentially a version of H.G. Lewis' *2000 Maniacs*, with a modern military twist. While some may find it too tame, who can't enjoy *Star Trek*'s LeVar Burton and Nichelle Nichols teaming up with *Grease 2*'s Maxwell Caulfield for some mindless movie bliss?

Tales that Witness Madness

Terror in the Aisles

While it can hardly be considered a "movie," this feature-length clip show stars Donald Pleasence as he takes us on a tour of fear, showcasing scenes from such films as *Halloween*, *Psycho*, *The Texas Chainsaw Massacre*, *The Shining* and *The Exorcist*. The cost of these clips have prohibited this film's ability to obtain a major release.

TerrorVision

A Charles Band production (when Band productions delivered), *TerrorVision* boasts an alien life form who becomes "stuck" in a quirky family's satellite television set – eventually appearing to digest each of the residents. Stars Gerrit Graham (*Phantom of the Paradise*), Mary Woronov (*Death Race 2000*) and Jon Gries (*Napoleon Dynamite*).



Ticks (aka. *Infested*)

We dare someone to claim they didn't enjoy *Ticks*, aka: *Infested*, a film about mutant ticks on the attack. This 1993 schlock gem stars Clint Howard (*Evilspeak*), Alfonso Ribeiro (*The Fresh Prince of Bel-Air*'s Carlton Banks), and Seth Green and was directed by Tony Randel (*Hellraiser II*, *Amityville 1992*).

To All a Good Night

Tomb of Dracula / Frankenstein

Toei Animation in Japan (*G.I. Joe The Movie*) produced these two DTV feature films based on the popular Marvel Comics horror characters back in 1980-81. Not amazing films, but noteworthy!

The Town that Dreaded Sundown

Arguably the most requested title on this list, *The Town that Dreaded Sundown* (1977) was directed by Charles B. Pierce (*The Legend of Boggy Creek*) and features a rural Arkansas town terrorized by a hooded serial killer circa 1946.

The Uninvited (1944)

Video Dead

The Vulture

The US answer to *Rodan* and *Mothra*. *The Vulture* is 100% unintentional schlock. Just a hombly fun feature from 1967.

Wacko

Wild Beasts

A zoo full of animals are fed PCP and chaos ensues. Pure exploitation bliss. Yet another reason why the disclaimer: "No animals were harmed in the making of this movie" became a modern-day norm.



Willard / Ben

Despite appearing as it was shot for television, *Willard* is one of the best titles featured in this article and is highly deserving of DVD treatment. Starring Bruce Davison (*X-Men*), Elsa Lanchester (*Bride of Frankenstein*) and Ernest Borgnine, *Willard* follows the exploits of a socially-challenged young man and his pet rat. The popular sequel, *Ben*, is also sadly missing in action.

Without Warning (aka *It Came Without Warning*)

**Some titles mentioned throughout this article are owned by MGM, who are currently in negotiations to sell their company and title library. Once a sale is final, many of these titles may be rushed into production or sold to outside distributors.*

***Special thanks to Robert Slendom for his assistance in compiling this massive list. Additional thanks to Aaron Crowell, Jon Kitley, Matt Moore and Kenneth Nelson for their contributions and insight.*

Stay Missing: *Dark Secret of Harvest Home, Demonoid, Dreamaniac, I, Desire, Pledge Night, The Prey, Zombie High ...*

FRIDAY THE 13TH

30 YEARS LATER - THE RISE AND FALL OF VOORHEES

A HORRORHOUND RETROSPECTIVE

While Ian Fleming's James Bond, the spy known as 007, remains the subject of the longest running film series in cinema, the world of horror has its own agent of destruction whose blood-drenched *Friday the 13th* movie series has spanned 12 pictures over 30 years – the longest running series found in the genre today. He is often regarded as the "Sultan of Slaughter," but even those who are not horror fans know the name Jason Voorhees well. Show any child old enough to talk a hockey mask, and more often than not they will mutter "Jason," without having even seen a single film. He is the modern day Frankenstein Monster, only he was not created in a lab, but rather forged from tragedy and revenge, a sign of the modern times. Jason Voorhees was a child, who "came of age" during the '80s (like most of us), and with a protective mother like Pamela he was bound to make a "killing" - especially in the world of horror.



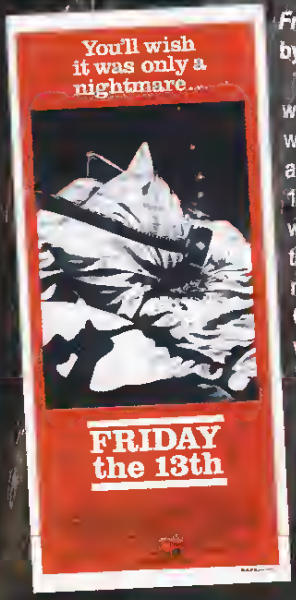
Friday the 13th, the title itself has spawned everything from a hit television series to a dozen comic book titles from various companies, a video game, Halloween masks and costumes, board games, and countless toys ranging from action figures, plush, PVC, model kits, and statues to bobble-heads and even water globes from around the world. Jason Voorhees has gone from the bottom of Camp Crystal Lake to the depths of space. He has been hacked, slashed, smashed, blown up, and put back together. He has jumped from body to body and fought a telekinetic teen, a dream demon and a female robot. Hell ... he has even been re-imagined!

You could write a book on his exploits or dedicate entire documentary films to his cause. Actually, other aficionados of horror have done both ... in fact, numerous books and documentaries have been created archiving Jason and his mom's exploits – as well as the hundreds of big names who have come in contact with them over the years (including Kevin Bacon, David Cronenberg, Tom Savini, Corey Feldman, Crispin Glover, Robert Englund, Kelly Rowland and Jared Padalecki).

It is because of this multitude of books and documentaries that tackling *Friday the 13th* in the pages of *HorrorHound Magazine* seemed a daunting task. We could have followed suit and tracked down the numerous actors, directors, FX maestros and so forth, in hopes of providing a somewhat original archive of interviews with previously undiscussed details. We could have packed this magazine with countless facts about the film's production – facts which have been adequately exploited and dissected many times over. But instead, we thought to ourselves - why not just have fun? Just like heading out with friends and family to see the latest *Friday the 13th* film, that always proved exciting, entertaining, slightly goofy, bloody, and above all else, a fun experience. We asked a slew of writers to compose short essays (if you will) on each film from the series – a personable account of what makes the film important or interesting to them, including whatever facts and information deemed worthy of this retrospective. We have compiled these reports, along with the most insanely comprehensive guides to *Friday the 13th* merchandise we could muster!

Throughout this article, you will find everything from standard one-sheet posters and lobby cards to foreign posters, press kits, ad slicks, licensed masks, books and all those amazing toys detailed above. Where applicable we have included pertinent information revolving around key products, and have attempted to provide a complete checklist to Voorhees on home video – ranging from VHS, LaserDisc, DVD, and now, Blu-ray. Various important behind-the-scene stills are littered in for an added bonus to our retrospective devoted to one of the most beloved horror franchises of our time.

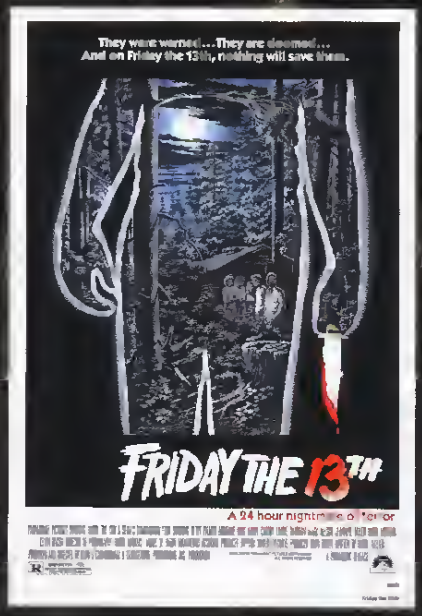
Did You Know? *Jason's name was originally Josh, per Victor Miller's initial script.*



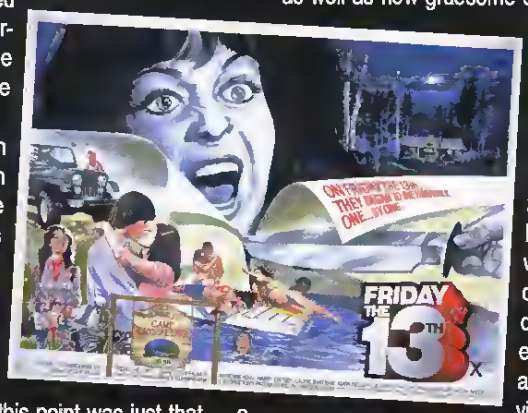
Friday the 13th (1980)
by Dave Kosanke

"Rip off *Halloween*," with those three simple words, horror history was about to be made. In 1979, the slasher film was ready to conquer the next decade, and as much as John Carpenter's *Halloween* was a product of the '70s, so too was *Friday the 13th* to be a defining moment of the '80s.

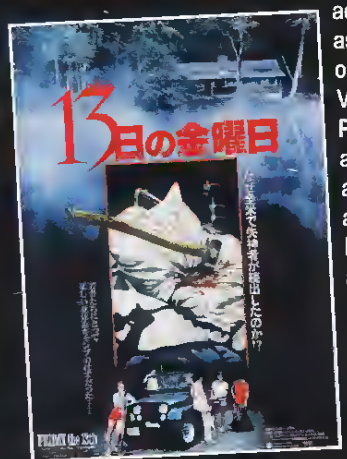
Seeking to fulfill the aforementioned three-word task, screenwriter Victor Miller set up a basic storyline that mimicked Carpenter's subtle slasher to a "T." For starters, he established a back-story, introducing some fornicating teens at Camp Crystal Lake circa 1957 who are murdered by persons unknown. Next, he introduced a cast of modern day (i.e., 1980) teens, all ready for the slaughter, at the new and improved Camp Crystal Lake. Finally, he unleashed a murderer to take out the cast one by one, until the final girl is left to fend for herself against the seemingly unstoppable force.



It was then up to producer/director Sean Cunningham to deliver the goods. Cunningham had been looking for a hit all throughout the '70s, but aside from his collaboration with Wes Craven on *The Last House on the Left* (1972), he hadn't really hit pay dirt. Electing to return to his horror roots, Cunningham took out a full page ad in *Variety* announcing a new title: *Friday the 13th*. The good news? Investors swarmed his phones. The bad? All he had at this point was just that ... a title. However, once he had Miller's hastily-penned script in hand, Cunningham was off and running.



The assembled cast was a motley crew of mostly unknown actors (including fresh faced Kevin Bacon as Jack Burrel). Adrienne King nabbed the lead role of heroine Alice Hardy – basically a feistier version of *Halloween*'s Laurie Strode. The one veteran actor on hand, assuming the villainous role of Pamela Voorhees, was Betsy Palmer. Palmer had amassed a lengthy and distinguished acting resume dating back to the early '50s, and had only accepted the part for monetary reasons. While she didn't think much of the film at the time, ironically enough, it has become the one credit for which she will always be known.



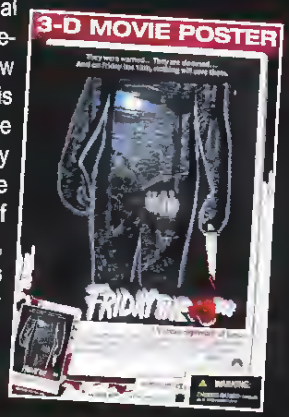


Playing her son, the soon-to-be iconic Jason Voorhees was young Ari Lehman, whose only scenes took place in the water. Another key role was that of Crazy Ralph, a slightly imbecilic old man who warns the kids of impending danger, was filled by actor Walt Gorney. This character-type would, of course, become a staple of the slasher subgenre, but nobody played it better than ol' Walt!



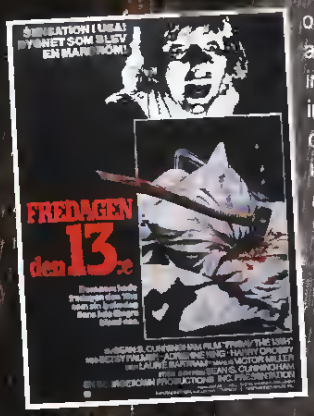
Cunningham managed to weave an unbearable amount of tension and grim atmosphere into nearly every frame of *Friday the 13th*. From the pre-credit sequence right up to the first murder proper of Annie the cook (Robbi Morgan), the audience is left guessing as to when and how each person is going to "get it" – as well as how gruesome each murder will be. This was filmmaking at its most minimal: get those teens lined up, undressed, and ready for the kill. The hack-and-slash formula had quickly been established – and much like a basic three-chord power riff, the simple and derivative device worked time and time again. (Heck, the *Friday the 13th* trailer even made sure you knew exactly how many deaths you were going to see ... without spoiling the splattery "pop shot," of course.) Cunningham was also careful not to date his film with distinctive music, fashion or even dialogue. Seen today, the movie still packs a wallop without trendy reminders to take the viewer out of the experience.

Contributing to the film's success were two key members of the "*Friday*" team: composer Harry Manfredini and special effects artist Tom Savini. Savini was fresh off the phenomenal success of *Dawn of the Dead* when he accepted the post of "Commander in Kill." His challenge was to come up with unique ways to maim and murder the young cast, and he delivered the gory goods in spades with slashed throats via hunting knives, arrows through necks, axes to faces, and best of all, a show-stopping, slo-mo decapitation in the final reel! Savini almost single-handedly ushered in a new era in ultraviolence with his bloody effects, setting the stage for a splatter heyday where FX artists became the new demigods of movie-making. Meanwhile, Manfredini's eerie score, composed of strings and whispering voices, would come to aurally define the entire series.



With no idea what they had on their hands, Paramount released *Friday the 13th*

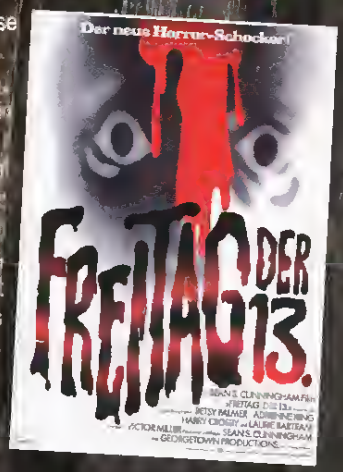
Did You Know? *Friday the 13th was first released in Japan on DVD uncut before being released in America in its uncut state.*



on May 9th, 1980 with a substantial marketing push. Despite the indignant disapproval of "respectable" critics everywhere, *Friday* took in a whopping $39 million, resulting in one of the biggest hits of the summer (at a nice profit, considering its $555 thousand budget). With dollar signs flashing in their heads, the studio powers-that-be quickly caught on to the fact that they had more on their hands than simply a hit film; they had a veritable cash cow to be milked constantly over the ensuing two decades (and beyond, for all we know)! The concept of *Friday the 13th* being nothing more than a mutant offspring of *Halloween* would diminish over the years, as the franchise eventually carved out its own bloody legacy, as well as a ravenous fanbase.

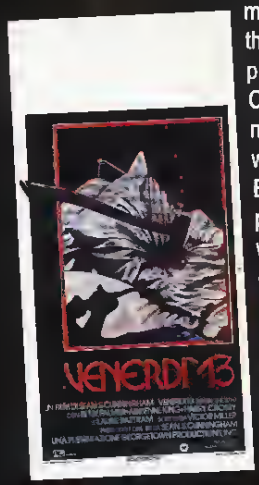


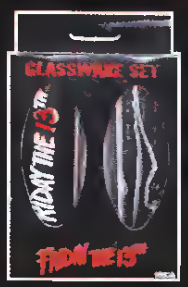
But, as mentioned, not everyone was pleased with the film's success. The on-screen violence was so excessive for the time that many questioned its merits of taste, even with the R-rating generously provided by the MPAA. Chief among the opponents of *Friday the 13th* were critics Gene Siskel and Roger Ebert, who lambasted the movie and its participants on an episode of their widely-seen television show. They even went so far as to suggest that fellow outraged viewers should write to Betsy Palmer to voice their displeasure at her participation in the movie! (Ironically enough, while they would continue to berate *Friday* and its slasher offspring, the duo still found time to praise *Halloween*.)



In closing, one moment in particular deserves special mention: Adrienne King's [illegible] ly in a row boat with Manfredini's soothing strings in the background, the sudden final shock of young mongoloid Jason Voorhees popping out of the water was a classic jump-scare for the ages. Few who witnessed this seat-leaping event firsthand would dream that the seemingly deceased Jason would return again and again to terrorize the masses, but the following year he did just that – the first in a string of unending sequels and remakes that doesn't seem to be slowing down. Regardless of how one feels about its ensuing progeny both within the series itself and the slasher subgenre, the original *Friday the 13th* stands as the benchmark for all that followed and still delivers the groceries 30 years later!





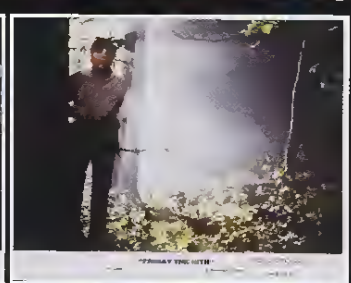


***Friday the 13th Part 2* (1981)**
by Aaron Crowell

Friday the 13th had proven itself a huge success, not just in terms of theater receipts and audience response, but from a marketing standpoint as well. It was the first time a body count film received such a strong promotional and financial push. The film also spawned an explosion of copycat slashers





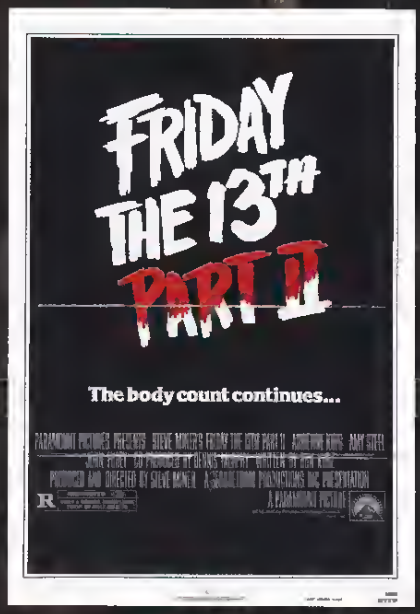


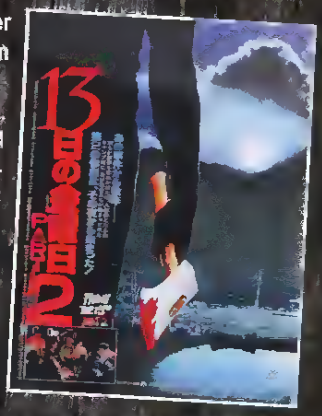


Quoteable Quote: *"Kill her, Mommy! Kill her! Don't let her get away, Mommy! Don't let her live!"*
~ Betsy Palmer (Friday the 13th)



that permeated horror cinema throughout the '80s. The slasher boom was gaining momentum fast, and 1981 gave rise to yet another clever gimmick – the slasher sequel. John Carpenter's Boogeyman, Michael Myers, had been missing in action for [illegible] years and received a very warm welcome upon his return home to Haddonfield, thanks to *Halloween II* (released on October 30, 1981), while the unluckiest calendar date, *Friday the 13th* proved it was still not safe to go camping, thanks to *Friday the 13th Part 2* (released on May 1, 1981).



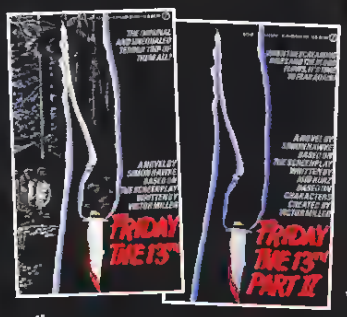


The original "Camp Crystal Lake Killer," Mrs. Voorhees, may have been dead, but the bloody escapades at "Camp Blood" were far from over. *Friday* creator Sean Cunningham had originally planned for each sequel to be a stand-alone tale of horror, released each year on the titular date. Paramount, however, had bigger plans for the title's future: a franchise. After lengthy developmental meetings at the studio, it was determined that the new killer for the sequel would be none other than Jason Voorhees, the young boy believed to have drowned years prior at Camp Crystal Lake. This retcon decision was not well received by special makeup effects artist Tom Savini, producer/director Sean Cunningham and original *Friday* writer Victor Miller, all of whom chose not to participate in the follow-up, feeling the concept unworthy and implausible. As a result, Steve Miner, the original film's associate producer, took up directing and producing duties for "*Part 2*," with makeup effects handled by Carl Fullerton (*Spasms*). Seeking to recreate the look and fun working environment from the first movie, Miner employed the film crew from the original picture (who, thanks to Miner, all received promotions). The only on-screen characters available for the sequel (i.e., those not already killed off – were Alice Hardy (Adrienne King) and Crazy Ralph (Walt Gorney), with Betsy Palmer filming a few new flashback scenes as Mrs. Voorhees. However, Palmer's deceased character also plays a significant role in the sequel ... or more precisely, her severed head, seen in various forms of decomposition throughout the film. (Jason even erects a shrine to his fallen murdering mommy, adorned by her iconic sweater, pants and now-rusted machete, with her putrefying head surrounded by candles as the centerpiece.)

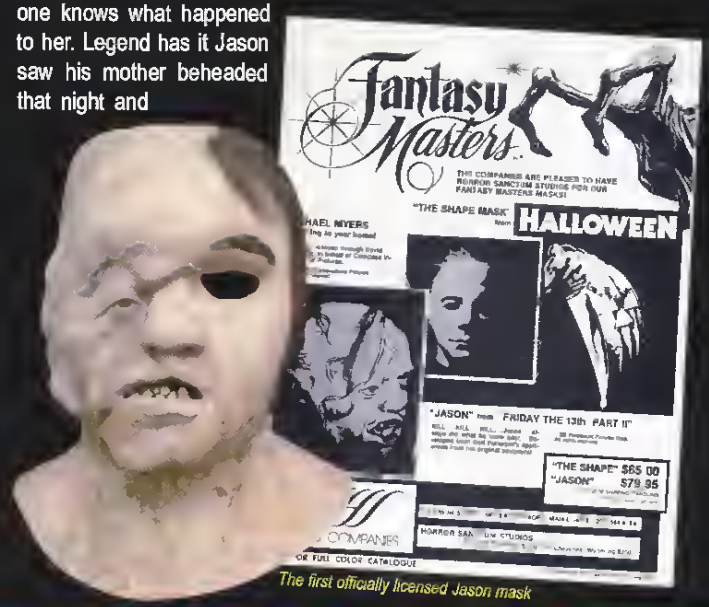


***Friday the 13th Part II*: Missing Poster**

The original *Friday the 13th* one-sheet, designed by Spiros Angelikas and painted by Alex Ebel, still stands as one of the greatest horror posters of all time. In fact, Paramount planned on recreating the poster for their sequel, with an updated idea: showcasing a grown Jason Voorhees jumping from the lake in homage to the original film's ending. The poster was painted; however, the art was deemed too revealing (it even showed the face of the killer), so the idea was dropped in lew of the much more boring "logo" one-sheet. Artist Crash Cunningham recently "finished" Alex's poster work to present a look at what could have been.



The bulk of the story follows a new group of campers, this time aspiring counselors, attending a training camp which neighbors the now-off-limits Camp Crystal Lake. This group is the first to return to the area since the Camp Blood Massacre five years prior. As the would-be counselors gather around the campfire that first night, Paul Holt (John Furey) head-of-operations at the training camp, tells them of the legend of Jason Voorhees: "I'm gonna give it to you straight about Jason. His body was never recovered from the lake where he drowned. And if you listen to the old-timers in town, they'll tell you he's still out there – some sort of demented creature, surviving in the wilderness, full grown by now, stalking, stealing what he needs, living off wild animals and vegetation. Some folks claim they've seen him in this area. The girl that survived that night at Camp Blood, that Friday the 13th, she claimed she saw him. She disappeared two months later. Vanished. Blood was everywhere. No one knows what happened to her. Legend has it Jason saw his mother beheaded that night and



The first officially licensed Jason mask

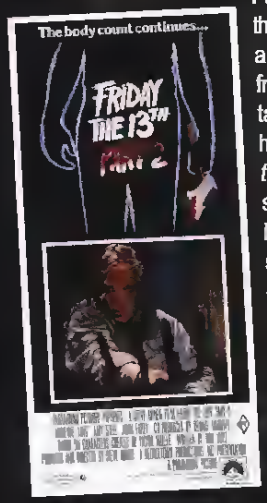
Did You Know? *Jason's look in Friday the 13th Part II was meant to mimic the killer seen in The Town That Dreaded Sundown (1977)*



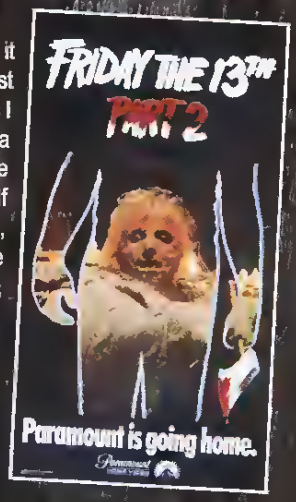


he took his revenge – a revenge that he will continue to seek if anyone enters his wilderness again." As a climax to the story, one of Paul's cohorts jumps out of the bushes wearing a scary mask, animal skins, and holding a spear. The campers joyously scream in terror, but this will not be the last scare of the night. The group splits up for the remainder of the evening – some heading off to the local bar (a choice that saves their lives), while a select few remain at the camp for some social time that includes skinny dipping, sex, drugs and hand-held hockey.

The idea behind the sequel was to recreate the original picture, making it faster, bloodier, and better ... and the addition of a much larger budget did not hurt either. Sadly, *Friday Part 2*, from a continuity standpoint, remains the black sheep of the series, at least as far as the killer is concerned. While Paramount may have had a lot on their minds in terms of capitalizing on a moneymaking film that they could franchise, little thought went into maintaining the look of the new killer from his brief on-screen appearance in *Friday the 13th*. At the close of the sequel, we see an "un-sacked" Jason (Warrington Gillette) burst through a window, with the full-grown slasher sporting long red hair and facial stubble – a direct contradiction to the young bald mongoloid seen in the first movie. He can also be viewed in scenes cowering in fear from a chainsaw and running after "final girl" Ginny (Amy Steel.) (Traits that, by "*Part 3*," were ostracized in favor of a bigger, smarter, and balder Mr. Voorhees, far more consistent with the boy seen in the original.)

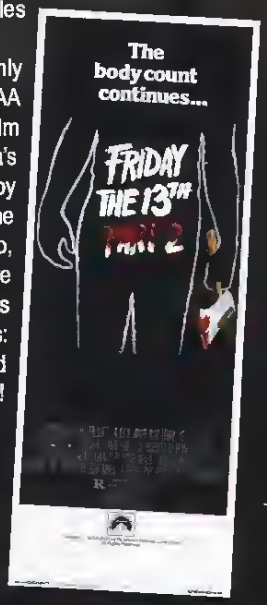


This is not to speak ill of *Part 2*, as it did scare the crap out of me when I first saw it at the age of 8. In fact, for years I could not stand with my back facing a window at night without imagining the disfigured Jason hurling himself through it to get me. In my opinion, stunt man Steve Dash delivers the scariest Jason of the entire series, wearing overalls, flannel shirt and a creepy homemade one-eyed sack with a rope trussed around it. Warrington Gillette, who received Jason's screen credit, appears only for a few seconds during the window-crashing finale, while Dash performed all of the rest of Jason's on-screen exploits.



The kills are very well executed (no pun intended), the death of Vicky (Lauren-Marie Taylor) being my favorite in a film filled with gruesome deaths that include homages to several death scenes found in Mario Bava's *Bay of Blood* aka *Twitch of the Death Nerve;* the first being a curved machete to the face of a victim, and the second, a spear thrust that impales two lovers caught in the act.

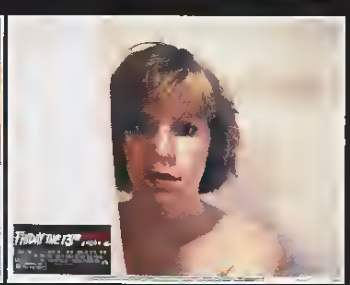
Sadly, Jason was not the only one slicing and dicing, as the MPAA dictated 48 seconds chopped from the film to avoid an X-rating, with Jeff and Sandra's double-impaling most heavily affected by the edit (ironically, a shot from the scene appears on the back of the video box). Even so, Camp Blood's new killer racked up an impressive body count of 10 victims (including Paul Holt's apparent off-screen demise). All I can say is: Crazy Ralph was right to warn those kids ... and should have heeded his own admonition as well!

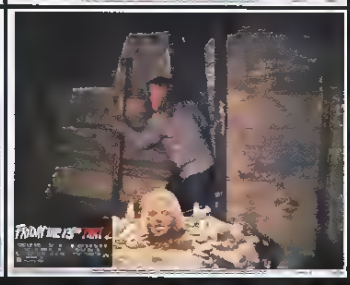


***Friday the 13th Part 3-D* (1982)**
by Kenneth Nelson

Friday the 13th Part 2 was a financial success; however, it failed to light up the box office in the same regard as its predecessor.

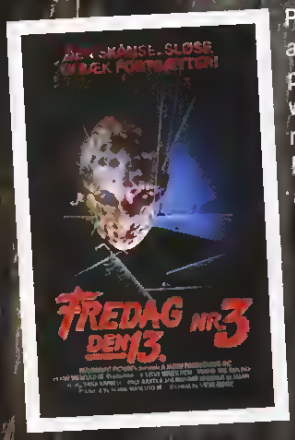






Quoteable Quote: *"Things have been quiet for five years and that's the way we want to keep it."*
~ Jack Marks (Friday the 13th Part 2)

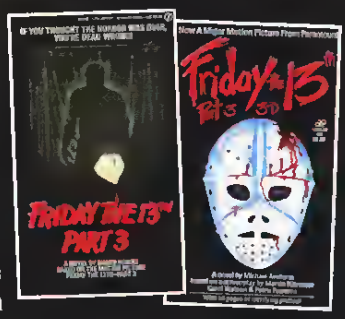


Paramount Pictures, although not exactly proud of these films, was not opposed to making money, so it became obvious that another sequel would follow. This time the studio wanted to infuse something fresh into the series, while maintaining the same formula which had worked twice before. And in the early 1980s, what better way was there to liven up a film franchise and fill seats in theaters than by incorporating the latest theatrical gimmick? Alas, slasher fans were treated to *Friday the 13th Part 3-D*.



Steve Miner was brought back on board to direct the third installment. His initial story idea was to have Jason follow the character of Ginny from *Part 2* to the mental home where she was being cared for, but this idea was soon scrapped after actress Amy Steel declined to return. The producers did not love this storyline either, so it was quickly decided that Jason would remain in the woods by the lake. Following the now-familiar formula and picking up just a day after the events of *Part 2*, a new group of teens embark on Higgins Haven for a few days of rest and relaxation, a get-away which just so happens to be on Crystal Lake.





The centerpiece of this *Friday* entry is Chris (Dana Kimmell), who is returning to the Crystal Lake area just a couple years after being attacked in the woods by mongoloid Jason, a sequence which is shown in flashbacks. She is accompanied by several friends and meets up with an old flame named Rick (Paul Kratka) upon arriving at the old house in the woods. The rest of the inevitable body count is rounded out by a couple of shopkeepers and a biker gang that isn't too fond of the vacationing teens. One of the film's characters, Debbie (Tracie Savage), did manage to stir up a bit of controversy thanks in part to the character being pregnant, but beyond this, the characters in *Part 3* were the standard stereotypical fare for a slasher flick.



Although the plotline may have been "cookie-cutter," *Friday the 13th Part 3-D* managed to change horror history forever by introducing the now-iconic hockey mask. Originally worn by wise-cracking nerd Shelly (Larry Zemer) while pulling a practical joke, Jason assumes his new disguise off-screen after dispatching the chubby prankster. There is no grand reveal of Jason donning the hock for the very first time – in fact, the script only mentions that he puts on a mask. Reports are conflicting as to who is actually responsible for first pulling out a '50s era goalie mask on the set; however, when Miner and special effects makeup artist Douglas J. White saw the mask they loved it. The only catch is that the mask appeared too small on Jason's misshapen head, so several molds were made to enlarge it. Alterations were made to the hockey mask in the form of additional holes and markings and, unknowingly, perhaps the most famous face of the slasher subgenre was born.



The hockey mask was only part of Jason Voorhees' new appearance in the third installment in the series. The scraggly, red-haired look from the second film was abandoned for a visage more similar to that seen when young



Quoteable Quote: *"They were going skinny-dipping. I'm not skinny enough." ~ Larry Zerner (Friday the 13th Part 3)*



Jason emerges from the lake at the end of *Friday the 13th*. In fact, the face of Jason in *Part 3* was initially created by the great Stan Winston as a simple overhead mask. However, Douglas J. White was asked to create a new look once filming was underway, the result of which ended up on film in what appears to be a grown-up interpretation of the supposedly drowned mongoloid. Since scenes had already been shot showing the back of Jason's head using the Winston mask, White actually had to blend his creation with Winston's in order to maintain continuity. The character of Jason was again recast since the filmmakers wanted someone more athletic and intimidating in appearance, not to mention production had relocated to the West Coast. They found their man in former trapeze artist Richard Brooker, who got the part after responding to an ad in an acting magazine. The role may have been Brooker's first screen credit, but it would forever leave him marked in history as the first actor to portray Jason with the legendary hockey mask.





Brooker's incarnation of Jason Voorhees managed a heft body count of 12, the highest in the series to that point. With so much on-screen carnage, it is fairly surprising that only a couple gore shots had to be left on the cutting room floor to appease the MPAA. In fact, *Friday the 13th Part 3-D* only had to be submitted to the MPAA twice before it was granted an R rating. Even though gore was the staple the franchise was built on, "*Friday 3*" had a fallback to entertain audiences – 3-D! The film was littered with cheap 3-D gags such as yo-yos bouncing and fire pokers being waved across the screen (seemingly in front of the audience). Despite some of these 3-D filler moments, there were a few winners including a popping eyeball. And who can forget the 3-D title sequence, complete with the infamous *Fridey the 13th* disco theme?!





A bit of gore was not the only thing left on the cutting room floor, as an alternate end sequence was also shot for *Friday the 13th Part 3-D*. In the picture's final cut, Chris awakens in a canoe on Crystal Lake only to have the decrepit corpse of Mrs. Voorhees propel out of the water much like the ending of the original *Friday the 13th*. However, the alternate ending has a much grimmer fate for Chris who falls victim to decapitation via machete at the hands of Jason. In fact, this ending is included in the film's tie-in novelization written by Michael Avallone.



Friday the 13th Part 3-D finally opened in theaters on Friday, August 13th, 1982, and was a big financial success, pulling in $9.4 million and landing at number one for the domestic weekend box office. The greater gamble by the studio, which essentially doubled the production budget from *Part 2* to *Part 3*, paid huge dividends as *Friday 3-D* went on to gross well over $36 million domestically – a huge increase over *Part 2*'s box office take ($21 million). Of all the *Friday the 13th* sequels (until *Freddy vs Jason* that is), *Part 3* had the largest domestic box office gross. Paramount had itself a proven cash generator, so it was no surprise when Jason Voorhees would soon slash his way back to the big screen for one final chapter.





Winston Designs Voorhees:

Initially, during filming of *Friday the 13th Part 3*, FX legend Stan Winston was hired to come up with the look of Jason Voorhees. Clearly the studio felt it important to bring Jason's look back to continuity with the original film's young, bald, mongoloid – over *Part 2*'s hairy red-headed hillfolk. Although Winston created this new meaner looking Voorhees, the makeup was redesigned, reportedly due to the character's leveled eyes (a characteristic trait that has carried on from every film, including the remake). Shown above are a few stills, including a behind-the-scenes shot featuring Winston with his work, and two stills from deleted scenes not used in the film.

Fun Fact: *It is widely believed that a Jacques Plante's original hockey mask was modified and used in filming Friday the 13th Part 3.*



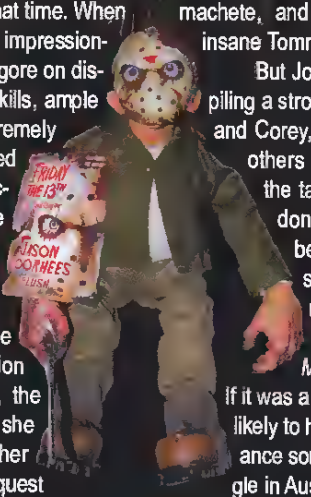
***Friday The 13th: The Final Chapter* (1984)**
by Ryan Olson

Boobs, beasts and blood!!! These are perhaps THE three most important ideas that defined the golden era of horror, the early '80s slasher-craze, and no film exemplified that mission statement more than the fourth, my personal fave, and supposed final installment in the hugely popular *Friday the 13th* franchise. The studio wanted to kill off Jason for good, and called upon director Joe Zito (*The Prowler*) to send him off in style, and he achieved that goal in spades!



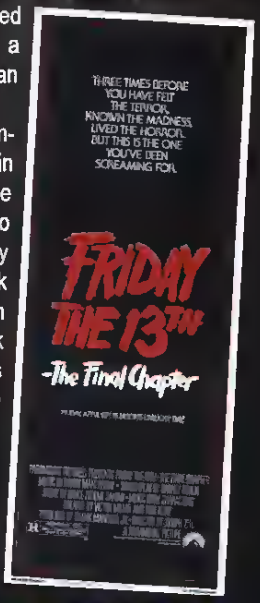
Friday the 13th: The Final Chapter was made for $2.6 million, the largest budget for a film in the franchise at that time. When I first saw "*Friday 4*," I was completely blown away! My young impressionable mind was left reeling from the visual feast of nudity and gore on display. *The Final Chapter* had it all, the hottest babes, goriest kills, ample sleaze factor and the Sultan of Slaughter himself as a supremely vicious Jason Voorhees. Although the basic formula remained firmly intact, *Friday 4* saw a stronger emphasis on real characters that possessed more than one dimension while still delivering the gory goods. You had great memorable scenes like the "Dead Fuck" conversation between Ted and Jimmy, the inner battle of Sara as she contemplates losing her sacred virginity, or Rob's quest for revenge ... and of course there's the Jarvis family element.





Friday 4 is also the first film in the franchise to actually feature 13 kills, and even though Jason does the majority of the damage (kills which include an axe through the door in the chest, a hack-saw to the throat (and then a broken neck for insurance), the superb corkscrew/cleaver combo, knife-to-the-head through-the-movie screen (Literal 3-D!), testicular destruction via spear, or just plain brute force as Jason crushes Doug's head with his bare hands!), it's Jason who ends up being the one to suffer the most spectacular death of them all when he is impaled through the eye by a machete, and then hacked to pieces by an insane Tommy Jarvis! I know, it's brilliant!





But Joe also worked very hard on compiling a strong cast. Everyone knows Crispin and Corey, and rightly so, but some of the others also had a few things to bring to the table. Kimberly Beck had already done vast amounts of TV work beginning in the late '50s when she was just 2 years old. Beck made appearances on all sorts of shows like *Buck Rogers*, *The Munsters*, *I Dream of Genie*, etc. If it was a popular show in the '70s, she's likely to have made at least one appearance sometime! Kimberly had a hit single in Australia that was number one on the charts for a whopping 26 weeks straight! She

Friday the 13th: The Series:

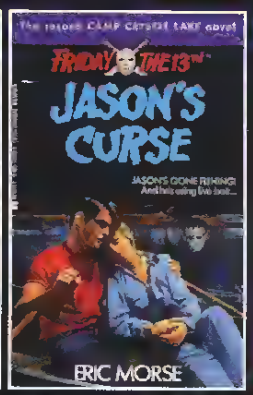
In 1987 the *Friday the 13th* franchise jumped into the realm of television, lasting three seasons, and never once featuring the character of Jason Voorhees. Starring Louise Robey, John D. LeMay and Chris Wiggins, the series featured a cursed antique store and its new owners who must hunt down objects they incidentally sold. From talking dolls to time-stopping stop-watches, the show was actually very well written and popular until LeMay's exit from the show in the third season. LeMay coincidentally also starred in *Jason Goes to Hell*, allowing for at least one additional "*Friday*" connection.















Camp Crystal Lake Novels:

From 1993 to 1994 Berkley Books published a four-novel series of *Friday the 13th* stories penned by Eric Morse (the pen name for writer William Pattison). These "Young Adult Book Series" included *Mother's Day*, *Jason's Curse*, *The Carnival*, and *Road Trip*. William also penned a fifth *Friday The 13th* novel, *The Mask Of Jason Voorhees*, which collides Jason with the world of the *Friday the 13th: TV Series* and can be found online by visiting: f13bloodbath.homestead.com.

Did You Know? *William Pattison (Eric Morse) also worked on a fan-made film adaptation of his Friday the 13th novel, Mother's Day.*

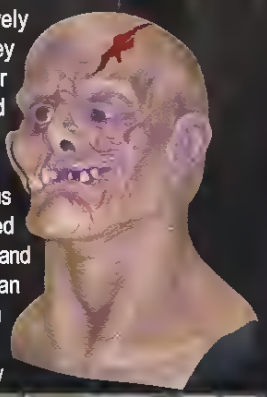


also showed off her smoking hot bod in the '79 Linda Blair starring vehicle *Roller Boogie*! I tell ya the costume designers should've watched that flick before dressing her in *Friday 4*! Peter Barton appeared in *Hell Night*, also featuring Linda Blair, as well as some TV work, most notably *The Powers of Matthew Starr* which I also saw as a kid. Next up is Lawrence Monoson who was the lead in the dark cult teen sex comedy *The Last American Virgin*. Barbara Howard was a classical theatre actor who is also the only teenage girl besides Beck to keep all of her clothes on! Howard absolutely refused to do any nudity and



even had a body double for the shower scene with Barton! Huge bummer as she was always a personal fave of mine and I would have loved to see her flap her jacks! When I was fortunate enough to meet Mr. Zito at the Music Box Massacre in Chicago a couple of years ago, the first thing I said to him was "*Friday 4* has always been my number one favorite *Friday* film, and the only problem I have with the film is that Sara never gets naked!" and he replied with an enthusiastic "I know! I tried and tried to get her to pop her top, but she wouldn't do it!" Oh well, I give him credit for at least trying. Moving on, let's not forget the lovely Doublemint twins. They definitely doubled our viewing pleasure and then some! And finally, we have Jason himself played by the notorious Ted White, who wanted Jason to move faster and be more physical than what he had been in previous films. Ted's a brutally honest fellow









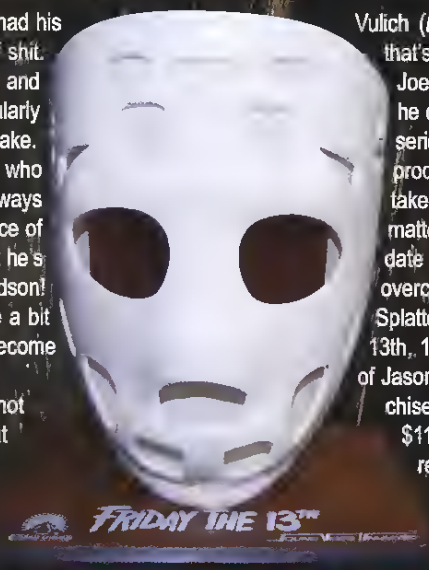


Sideshow Collectibles held the *Friday the 13th* license starting in 2003, eventually releasing 12" scaled versions of Jason from every film, except for *Parts 5* and *8*, as well as Uber-Jason (*Jason X*) and the recent remake. Sideshow had plans to release a Premium Format Jason reminiscent of his likeness of *Part 3*, however, for unknown reasons it was never released. The prototype was eventually sold off on eBay via a Sideshow-sponsored charity auction event.

Fun Fact: *Corey Feldman reprised his role (in a dream sequence only) as Tommy Jarvis in Friday the 13th Part V. He was replaced due to the script's requisition for a teenage Tommy.*

who has never minced words about the fact that he had his name removed from the film and called it a piece of shit. He's also talked about how much he hated Corey, and never got along with Joe, especially after a particularly harrowing night shooting Samantha's death in the lake. That story has many different angles depending on who you talk to. However, I do find it funny that Ted will always be remembered first for his role as Jason in that "piece of shit" horror film before anyone mentions the fact that he's doubled for John Wayne, Clark Gable and Rock Hudson! It's also funny to see how Ted has changed his tune a bit over the past few years as his view of the film has become much rosier.

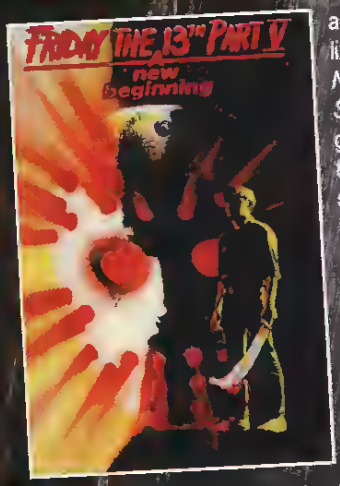
Another contribution to the film's success lies not only in the return of FX gore maestro Tom Savini, but in his crew which featured a few names you might recognize like Kevin Yagher (*A Nightmare on Elm Street, The Borrower, The Hidden*), Alec Gillis (*Aliens, Tremors, Starship Troopers*), and John Vulich (*Lost Boys, Phantom of the Opera*). Yeah, I know that's some heavy duty firepower in Zito's FX arsenal. Joe was bound and determined to make the best movie he could and inspired the cast and crew to take the film seriously as well, which really shows in the finished product. Shooting for *Part 4* was originally scheduled to take six weeks, but ended up going 12, and to make matters worse Paramount also moved up the release date by a full six months! However, Joe and his cohorts overcame all adversity and delivered the film on time. Splattered across 1,594 blood-soaked screens on April 13th, 1984, audiences flocked to witness the final assault of Jason Voorhees. *Friday 4* set a record for both the franchise and Paramount opening weekends when it raked in $11.2 million. The film went on to gross a very respectable $32.9 million, which was the second best gross of all the sequels behind *Part 3*. Not too shabby! So, even though the slasher craze of the early '80s was starting to decline by the time '84 rolled





Shown here: An assortment of Friday the 13th US home video releases ranging from VHS and LaserDisc to DVD and Blu-ray.

Also Available: *New Line Cinema released a Jason Slasher Collection DVD box set, which includes Jason Goes to Hell, Jason X and Freddy vs. Jason.*



around, it was films like *Friday 4* and *A Nightmare on Elm Street* that would give the subgenre that much needed shot in the arm to get back up again for one more kill much like their unstoppable antagonists. And fortunately, depending on your point of view, the success of *"The Final Chapter"* guaranteed that the studio couldn't put its killer cash cow out to pasture just yet, and soon there would be *"A New Beginning"* on the horizon. ...

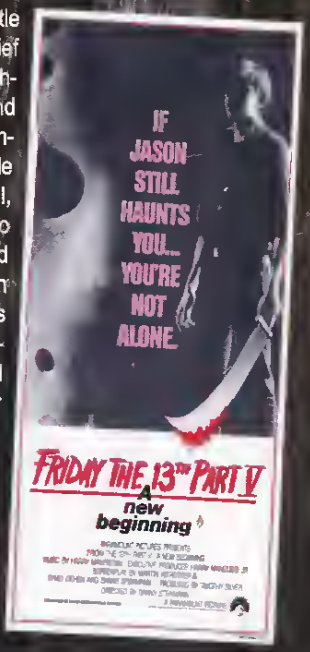


***Friday the 13th: A New Beginning* (1985)**
by Mike Wasion

Arriving between the superbly mounted *Final Chapter* (which came off like a holocaust unleashed onto the set of a John Hughes film), and the morbid, grave-dirt-and-gallows-humor drenched *"Jason Lives"* (the best slasher movie Edgar Allan Poe never directed), *Friday The 13th: A New Beginning* is a hard film to discuss because it's a hard film to maintain any kind of proper perspective on. While by no means the worst in the series (history still points to *"Manhattan"* as the clear winner), it's easily the oddest film of the entire franchise. However, though it commits some unpardonable sins – not the least of which being its infamous surprise ending – it's not without its merits and its own sleazy, peculiar charm.

Helmed by eccentric former pornographer (and it shows) Danny Steinmann, *"Friday 5"* carries on the storyline from *Final Chapter*, focusing on an older, deeply disturbed Tommy Jarvis (now played with smoldering, awkward intensity by John Shepard). Understandably traumatized by his Voorhees encounter as a little boy, where the chief activities were watching his family and friends get slaughtered by an unkillable backwoods ghoul, and being forced to annihilate said deformed specter in return, Tommy has spent the last several years in a mental institution. But after making strides in his emotional state (though you'd never know it from Shephard's performance, or his habit of brutally beating up people at a moment's notice), Tommy is deemed more-or-less ready for societal integration and sent to a halfway house for troubled teens as a final step toward wellness. Unfortunately, he is sent to Pinehurst, the least conducive place imaginable for such a goal. One fun example of this is the psychotic Vic (played with insane gusto by the late Mark Venturini, best known for portraying the similarly unhinged Suicide character in *The Return of the Living Dead*, released the same year) who savagely hacks fat, dimwitted fellow resident Joey into pieces with an axe over, well, not wanting to enjoy a candy bar. (Um, who put Vic on wood-chopping duty?) After the para-







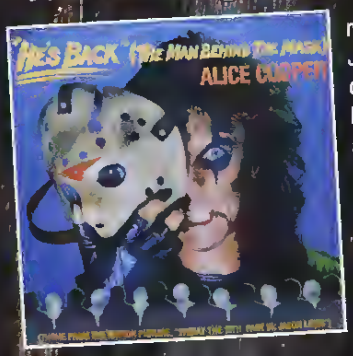






Mezco Toyz acquired the New Line House of Horrors license back in 2008, going on to release 7" scaled versions of Jason from the third, fourth, sixth and ninth film installments, as well as the remake (sack and hockey mask), mini-figures and large scale vinyl and a 12" figure of Jason from Part 7 (all shown above).

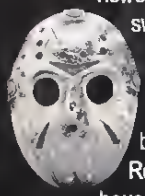
Fun Fact: *Video stores who carried Friday the 13th Part V on video received a hockey mask lamp for display in their stores (seen on opposite page).*



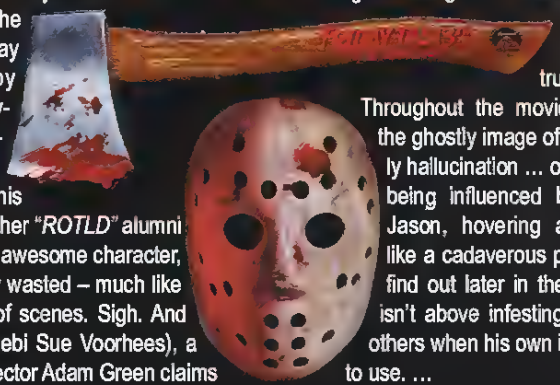
medics haul off Joey's steaming carcass, Vic is led off in chains, and nothing much more is made of the incident. Ah, well. People are used to this sort of thing in Crystal Lake.

From here on out, a procession of increasingly bizarre characters unfolds before our helpless, disbelieving eyes, including a crazed hillbilly shrew and her gibbering, idiot son (a pair I'm convinced someone dreamed up while under the influence of lead paint), cocaine-addled, middle-aged lovers, random greasers (?!), a nameless hobo, and a Cyndi Lauper clone who enjoys doing a questionable "robot" while listening to new wave music ... all of whom leave viewers asking, "Why???" It is a question that will remain unanswered.

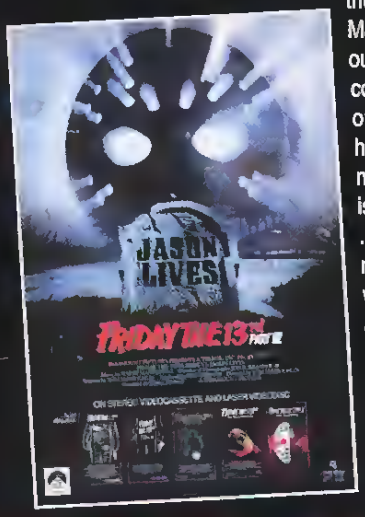




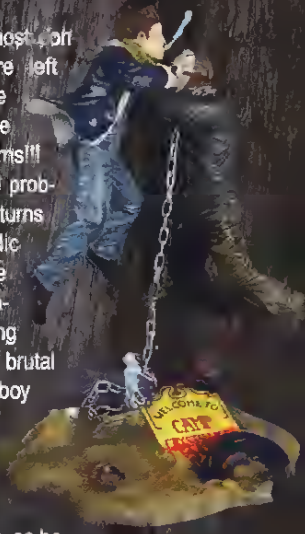
That said, there are a few truly great characters buried in all of this insanity, who could have transformed the film into a superior entry in the series had they been focused on. Reggie the Reckless, grandson of the halfway house's cook (played hilariously by Shavar Ross) is a great addition to the storyline, a perfect sidekick to the older, now-unstable and all too uptight Jarvis, but he's just not around that much overall. Moreover, his older brother Demon (Miguel Núñez Jr., another "*ROTLD*" alumni I really wish had been in more pictures) is an awesome character, with a lot of story possibilities that are totally wasted – much like poor Demon himself – after but a handful of scenes. Sigh. And then there's Tina (the wonderfully named Debi Sue Voorhees), a libidinous Pinehurst resident that *Hatchet* director Adam Green claims has the best, um, assets in the entire franchise (but the question remains ... does she have "perfect nipple placement?").



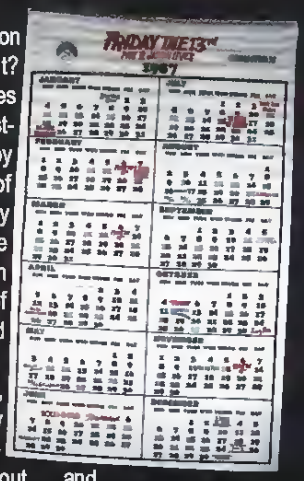
Of course, these various miscreants begin meeting hideous ends (all of which are pretty vulgar, or were before our friends at the MPAA performed their own annual Crystal Lake Massacre) at the hands of a mysterious, hockey-masked killer, but who could it be? After all, Jason was not only killed, but his body cremated (which the audience knows isn't true, but that's what they say ... so who was that in the furnace? I smell a conspiracy.), and we know better than to suspect the army of red herrings (including Tommy himself, who we're forced to assume murdered his sister Trish) ... surely, surely Jason has risen from the grave yet again, right? Wrong.



In the film's most controversial move, we're left only to discover that the killer has been none other than ... Roy Burns!!! Who?! Yeah, that's the problem: Roy Burns, as it turns out, is the paramedic father of poor, simple Joey, whom he abandoned as a child. Arriving on the scene of the brutal slaying and seeing his boy scattered about the grounds pushed Roy over the edge. Making the entire world pay was the only option, so he used the area's infamous slasher legend to cover up his involvement in the slayings. (Where the hell did he get that over-the-head Jason mask?! Do they sell them in local gift shops?!) So as your reward for weathering the film's unrelentingly bizarre antics, you get robbed of the very reason you showed up in the first place (apparently M. Night Shyamalan was taking notes). In one single move, the flick instantaneously alienated its entire fanbase, leaving it to languish alongside the likes of *Halloween III* in the "misguided sequel" sweepstakes.



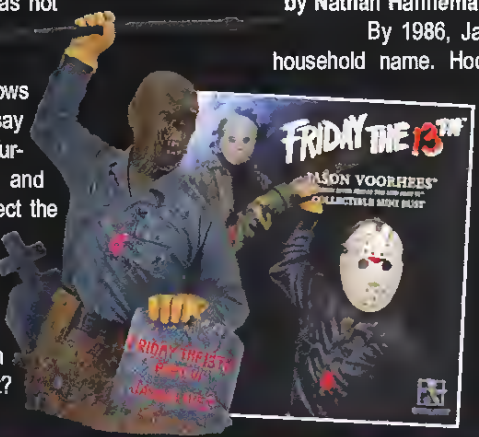
But was Jason truly absent? Throughout the movie, Tommy sees the ghostly image of Jason, a ghastly hallucination ... or is it? Was Roy being influenced by the soul of Jason, hovering around Tommy like a cadaverous parasite? As we find out later in the series, Jason isn't above infesting the bodies of others when his own is too damaged to use. ...

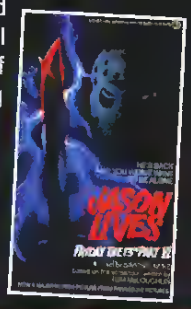


Bizarre, misguided, awkward, sleazy, and altogether fascinating, "*A New Beginning*" is a one-of-a-kind within the franchise, the freakish cousin no one talks about ... and ripe for rediscovery.

***Jason Lives: Friday the 13th Part VI* (1986)**
by Nathan Hanneman

By 1986, Jason Voorhees had become a household name. Hockey masks were associated more with bloody knives and axes than ice rinks and pucks, and the annual tradition of celebrating Halloween and trick or treat had been replaced with family



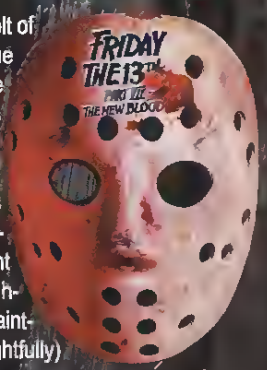


Did You Know? *Director Tom McLoughlin initially filmed 13 deaths for Friday the 13th Part VI. The studio demanded more bodies and an additional 5 deaths were shot.*



voyages to the drive-in theater to enjoy the latest *Friday the 13th* sequel. Since Jason first splashed out of that dingy lake six years earlier, he had demonstrated a killing spree never before witnessed in filmdom. Possibly the most impressive aspect of the series was the fact that it followed an actual storyline – while other iconic cinematic killers jumped from one cast of characters and situations to another, Jason seemed to maintain his locale and basic reference of protagonists. Following Jason's hirsute hijinks in *Friday the 13th Part 2*, he resurfaced as a bald mongoloid who ran rampant through every teenager and incidental victim who crossed his path – that is, until he came face to face with a young boy by the name of Tommy Jarvis.



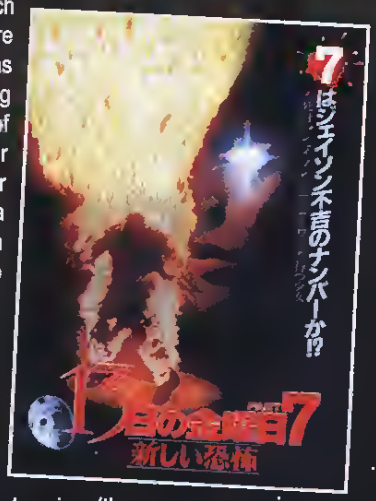


Friday installments four through six (*The Final Chapter* through *Jason Lives*) are referred to by horror geeks like myself as "The Tommy Jarvis Trilogy," focusing on the character played by Corey Feldman (*The Final Chapter*), John Shepherd (*A New Beginning*) and Thom Mathews (*Jason Lives*). After his mother was brutally murdered by Jason, Tommy snapped, played head games with the crazed maniac, and ultimately hacked the killer to death with his own machete! Mentally damaged by this incident, Tommy spent most of his life in psych wards. By time *"Part VI"* rolled out, Tommy was now an adult and ready to put the past behind him. After convincing a friend (*Welcome Back, Kotter*'s Ron Palillo) to assist him, Tommy travels to the graveyard where Jason Voorhees' body was laid to rest, planning to dig it up to prove to himself that Jason is indeed dead. However, upon seeing Jason's remains, Tommy lashes out and stabs the corpse with a metal pole (a fitting form of anger management, all things considered). But before he can burn the corpse with gasoline (his original intent being to destroy the killer's remains for good), Jason's body is struck by a freak bolt of lightning and, in true *Frankenstein* fashion, the Camp Crystal Lake Killer is brought back to life!



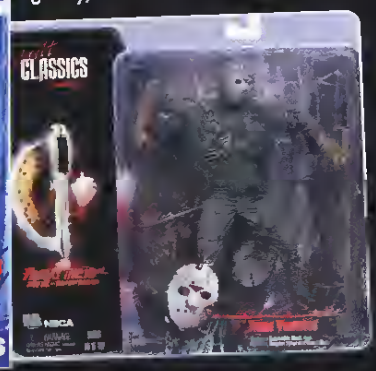
Picking up where he left off, Jason embarks on one of the most entertaining blood-binges caught on film, starting off by slaughtering a crew of nerdy paintballers. Tommy, feeling (rightfully) responsible for Jason's return, must now return the undead monster to his grave. Along the way, he makes enemies of the local sheriff and friends with said sheriff's daughter. The young duo teams up, hoping to stop Jason before he can kill a campsite stocked full of young children. Their plan? Drag Jason back into the lake that had originally taken his life (or so Pamela Voorhees would have us believe).

The most noteworthy aspect of this sixth installment is that it actually pinpoints the moment when Jason goes from murdering mongoloid mountain-man to unstoppable creature from beyond the grave – a character trait which would continue throughout five more features before the film series was rebooted in 2009. Another interesting aspect of this film is the inclusion of comedic elements. Jason's slasher character had become cookie-cutter by the mid-'80s, twisting him into a zombie-stalker not only added a fresh element to the series, but also allowed the writers/directors to have fun with the character – exemplified by director Tom McLoughlin's decision to kick things off with an homage to the *James Bond* series (the opening title screen features a machete-wielding Jason walking on-screen in a Bond-like circle, then slashing the screen in half). The movie also marks the first time that children had been at risk. Consistently, only snoopy teenagers had been the focus of Jason's misadventures (outside of Tommy Jarvis, of course). Previously considered a safety feature for underage viewers, the *Friday* films maintained that only adults or teenagers with bad attitudes were in danger – *Jason Lives* sent the message that nobody was truly safe. The film was also able to amp up the gore and gross-outs, after the decision to make Jason "undead," as the MPAA could now dismiss some of the film's violence as cartoonish and/or fantastical.





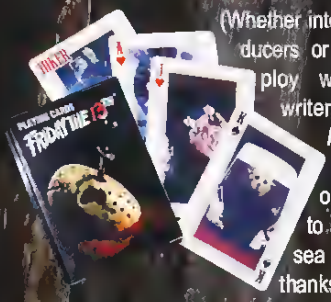






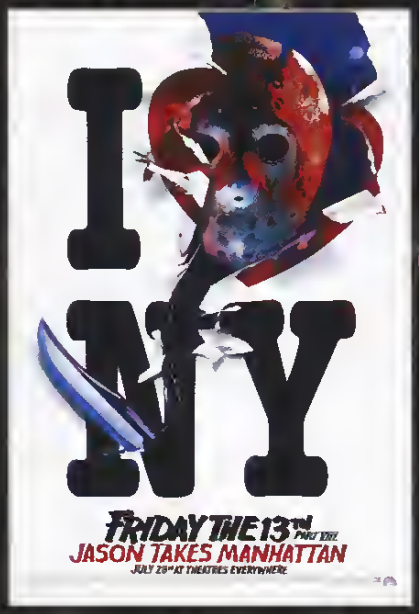


Fun Fact: *LJN released a Friday the 13th video game in 1986 which is notorious for being one of the worst games released for Nintendo. Oddly enough, this is the only game released for the franchise*



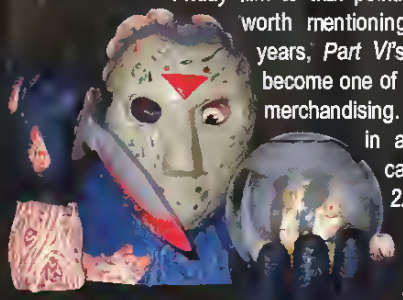
(Whether intentional by the producers or not, I believe the ploy worked.) For this writer, *Friday the 13th Part VI* is also notable for being one of the few films to actually cause nausea for me as a child, thanks to Jason's return from the grave (covered in worms and maggots) coinciding with my family dinner of hotdogs ... ugh. (Only Lance Henriksen's white-goo disemboweling in *Aliens* can match that vomit-inducing cinematic moment from my youth!)

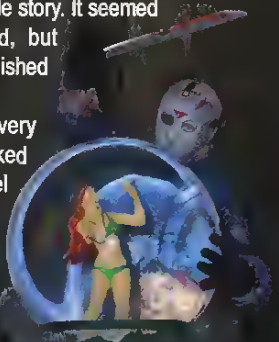
For *Jason Lives*, zombie-Jason was portrayed by C.J. Graham, who racked up a body count of 18 unlucky "campers" – the highest body count of any *Friday* film to that point. A fun note worth mentioning: in recent years, *Part VI*'s Jason has become one of the most popular Jasons utilized in merchandising. In fact, Tommy Jarvis even returned in a special mini-series comic book called *Freddy vs. Jason vs. Ash 2: The Nightmare Warriors* where Tommy teams up with Ash (of *Evil Dead* fame), as well as other survivors, to destroy Jason and Freddy Krueger once and for all (more on that later). Another note for adventurous bookworms: one idea for *Part VI* was to incorporate Mr. Voorhees into the story – yes, Jason's dad! A never-filmed subplot would have shown Jason's pop showing up at Pamela and Jason's gravesites – possibly to allow the series' producers the option of creating a new film killer down the line if zombie-Jason didn't work out. Although the scenes were never shot, they do appear in the film's novelization!





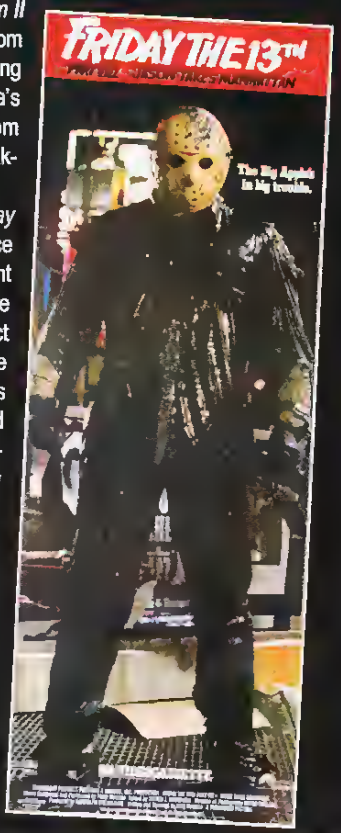
... but not dead. A curse on Crystal Lake. A death curse. Jason Voorhees' curse. They say he died as a boy, but he keeps coming back. Few have seen him and lived. Some have even tried to stop him ... no one can." This narration, executed by Crazy Ralph himself, Walt Gorney, opens *Friday the 13th Part VII: The New Blood* with bone-chilling effect. The previous film, *Jason Lives*, introduced the zombie-Jason era and brought an end to the Tommy Jarvis trilogy ("*Parts 4-6*"). Jarvis finally defeated his murderous nemesis by sinking him to the bottom of Crystal Lake, symbolically recreating the traumatic event that started the whole story. It seemed like the perfect bookend, but Jason's revenge wasn't finished ... not by a long shot.



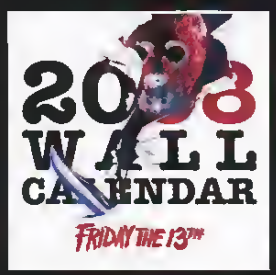


1988 was a very important year for the slasher genre. It marked Haddonfield's favorite babysitter killer Michael Myers' triumphant return in *Halloween 4* (the highest grossing *Halloween* film), as well as the year that dreamstalker Freddy Krueger hit the height of his fame with the fourth "*Nightmare*" film (also the highest grossing of its series) and his own television show. Pinhead and company were back for *Hellraiser II*, HorrorHounds opened their hearts to a new pint-sized killer doll known as Chucky, and even the Tall Man got his long overdue return in *Phantasm II* that year. The splatter boom was still kicking and nothing would keep America's favorite masked maniac from joining in on the money-making massacre!





Budgeted at roughly $3 million, *Friday the 13th Part VI* returned just under $20 million at the box office – the first in the series to do so. (Despite the decline in revenue, the film still managed to spawn more sequels.) The movie did a lot for the *Friday the 13th* series' legacy; it concluded the Tommy Jarvis saga, it brought Jason back from the dead (ending horrible script ideas such as "fake Jasons"), it explained away any future potential plot holes concerning Jason's unyielding bloodlust (after all, how many times can a son avenge his mother's death?) and, most importantly, it made Jason cool again! I truly believe this was the film that ushered in the 20-plus years of adoration for this character, which otherwise might have been thought of as just another psychotic serial killer.



The original plan for the seventh *Friday* film was to have Jason Voorhees come face to face with Freddy Krueger, but Paramount and New Line couldn't come to agreements on the project and horror fans would have to wait another 15 years before New Line acquired the rights to the hockey-masked madman to finally deliver the battle of all battles: *Freddy vs. Jason* (2003). So the filmmakers behind "*Part VII*" decided to pit Mrs. Voorhees' lil' boy against Carrie White instead.

Months after Tommy Jarvis sent Jason back to the murky darkness of Crystal Lake, young Tina Shepard is frightened when her alcoholic father attacks her mother. The event triggers

***Friday the 13th Part VII: The New Blood* (1988) by Nathan Thomas Milliner**

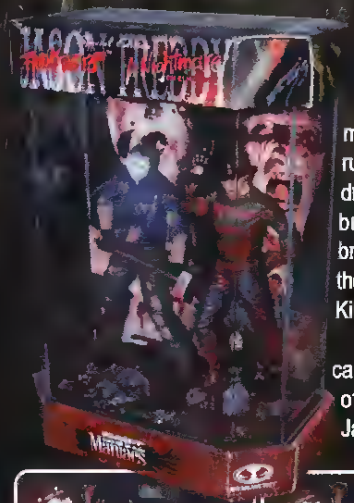
"There's a legend 'round here. A killer buried

Fun Fact: *Jason Takes Manhattan's original one-Sheet poster art (Jason slashing through an I Love NY poster) was changed thanks to complaints from the New York Tourism Committee*

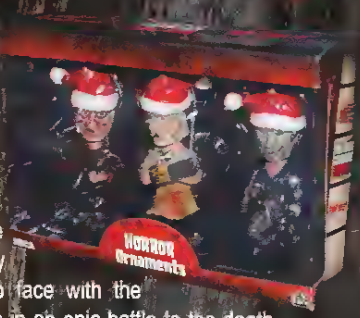


Tina's telekinetic powers, causing the accidental drowning of her father in the same spot where Jason's corpse rests. Flash forward 10 years (which, according to the timeline of the series, would place the events of *Part VII* in 1993), and we find a teenage Tina (Lar-Park Lincoln) returning to her childhood home on Crystal Lake at the request of her attending psychiatrist Dr. Crews (Terry Kiser of *Weekend at Bernies'* fame) who has convinced Tina and her mother that returning to the lake will help bring closure. Crews verbally assaults Tina in an attempt to exploit her abilities, only to upset her so much that she runs crying to the dock where her father drowned. Tina attempts to somehow bring daddy back, but instead she breaks the chain holding Jason down in the water and the Camp Crystal Lake Killer is once again resurrected.





As in all of the *Friday* films, the cast of *Part VII* was not absent a group of horny teenaged victims to keep old Jason very, very busy. A surprise birthday party (the original subtitle to the film was "*Birthday Bash*") is being held next door to the Shepard residence and Jason quickly begins his killing spree, dispatching 15 people by the ending credits. After killing nearly everyone in a 10 mile radius – despite the fact that Jason moves as slow as the girl behind the customer service counter at your local Wal-Mart – the killer finally comes face to face with the telekinetic Tina in an epic battle to the death. Tina electrocutes Jason, drops a house porch on him and blows another house up around him! But you can't keep a good slasher down. The charred Jason corners Tina on the dock who, with a final desperate blast of telekinetic power, resurrects her father who emerges from the lake and drags his daughter's attacker back down where he belongs.

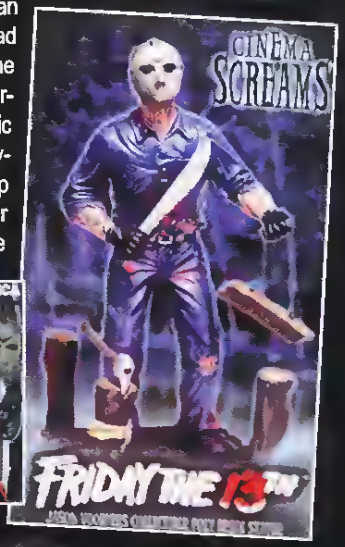


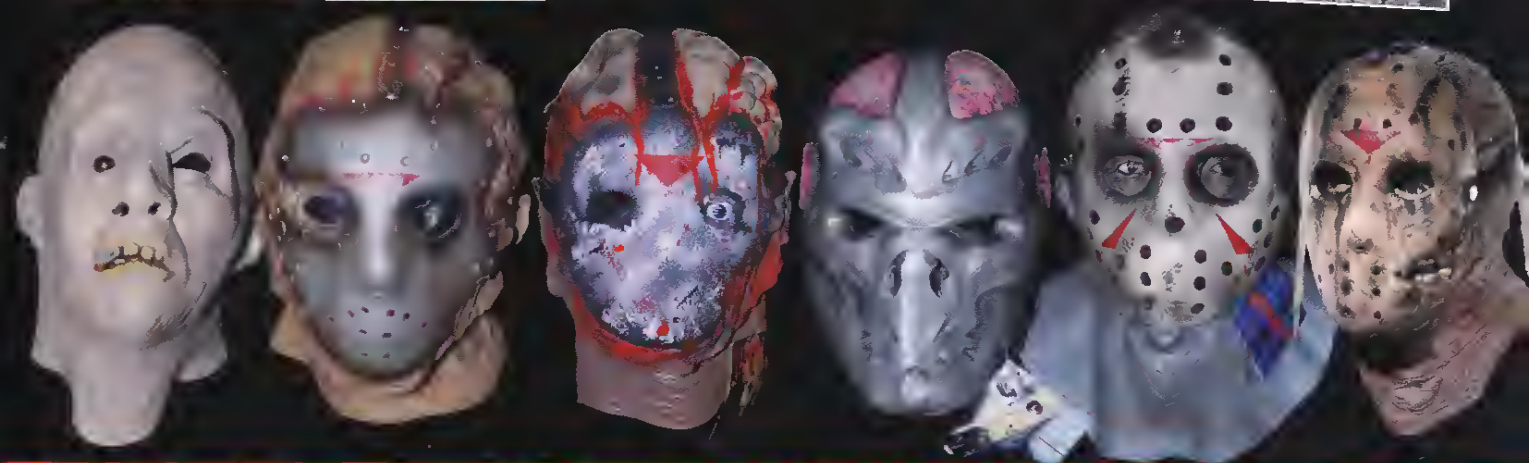




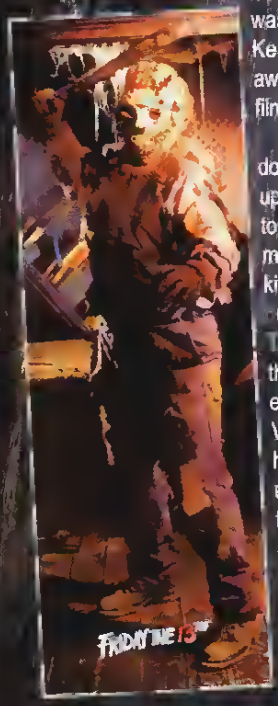
What really makes *Part VII* one of the standout sequels (and this writer's personal favorite) comes down to two factors: 1) The casting of stuntman Kane Hodder as Jason Voorhees and 2) director John Carl Buechler's amazing make-up for the zombified Jason. C.J. Graham, who portrayed Jason in the previous film, was supposed to reprise his role, but Buechler pushed hard to cast Hodder after the stuntman impressed him on the set of *Prison* by eating live worms. Hodder became the "definitive" Jason Voorhees when he arose from Crystal Lake like a huge, earth-shaking behemoth. He brought an anger and intimidation factor that had been missing in past incarnations. The way Hodder walked, breathed and performed through the makeup was iconic and ultimately a hit with fans. His portrayal of Jason was so popular he ended up playing the infamous killing machine four times (followed by great uproar when he







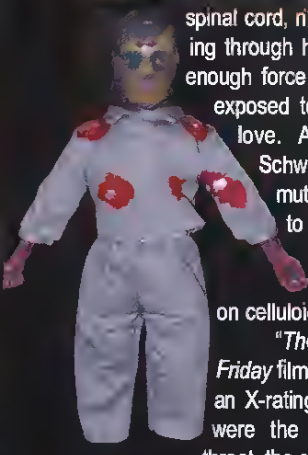
Quoteable Quote: *"You're all gonna die .. you're the last ones ... he's come back for you."*
~ Alex Diakun (Jason Takes Manhattan)



was replace by Ken Kerzinger for the long-awaited *Freddy vs. Jason* film).

Buechler wanted to do one thing with the make-up for Jason – he wanted to show each and every mark, cut and scratch the killer had suffered throughout the previous five films. The result was arguably the greatest makeup job ever done on Jason Voorhees. *Jason Lives* had introduced the undead Jason and while the maggot-covered corpse was certainly gag-inducing, it looked a little too Fulci for this HorrorHound. Hodder rises and walks out of the water in tattered clothing where we can see his spinal cord, ribcage and shoulder blades protruding through his rotted flesh. When Tina creates enough force to crack the mask in two, we are exposed to a face only Mrs. Voorhees could love. All that was missing was Arnold Schwarzenegger to say, "You're one ugly muthafucka!" The makeup took 3.5 hours to apply and the detail on Jason's face and body still holds up today as one of the most impressive zombies ever put on celluloid.







"*The New Blood*" was the most censored of all the *Friday* films, requiring nine submissions to the MPAA to avoid an X-rating. The most notable cuts were the scythe cutting Maddy's throat, the crushing of Ben's head and Dr. Crews being literally cut in half with a tree-trimming saw. One of the film's most memorable kills, and Hodder's personal favorite, occurs when Jason drags young Judy in her sleeping bag and swings her into a tree with alarming impact! (In the original cut, Hodder bashes the bag against the tree six times, but it was later trimmed down to one hit.) To this day, Buechler still believes that the version released in theaters on May 13, 1988 is a weak and watered down version of his original vision.

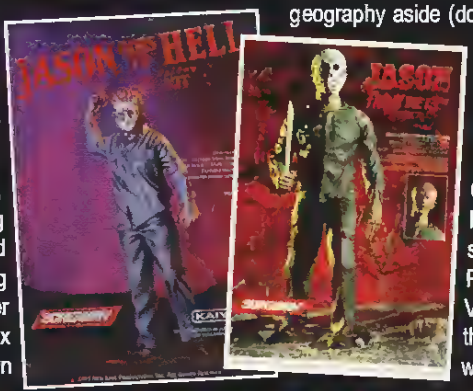


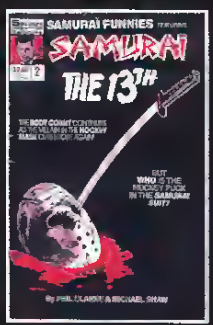
The film shot in the fall of 1987 in rural Alabama with a budget of $2.8 million, eventually grossed $19.1 million domestically. *The New Blood* remains a popular episode in the *Friday* series with the Buechler/Hodder Jason contributing to some of the franchise's biggest selling merchandise, including everything from action figures to Halloween costumes. Everyone has their personal favorite Jason, but for me, it always comes down to Kane Hodder's debut in the Buechler makeup. The hellacious war Tina unleashed on Jason is more entertaining than anything else the other entries had to offer and for these reasons, *Part VII* will always be a machete-cut above the rest in my book.

***Friday the 13th Part VIII: Jason Takes Manhattan* (1989) by Eric Newell**

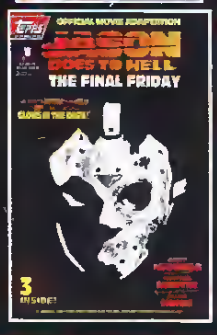
Talk to most horror fans about the eighth installment of the *Friday the 13th* series and you'll most likely hear the same, tired joke, "Oh, you mean Jason Takes the Loveboat?" Leveling this criticism against "*Jason Takes Manhattan*" is not unfair, considering that two thirds of the film does actually take place on "The Lazarus," a boat commissioned on behalf of the senior class of Crystal Lake High School to take them to New York City for their senior trip. Fuzzy geography aside (don't think about it too long, your head will burst), writing off "*Manhattan*" as not being worth your time is a mistake that fans of the '80s slasher boom should be careful not to make.







Much as New Line Cinema is known as "The House that Freddy Built," the same thing could be said of Paramount and Jason Voorhees. Both studios shared the same conflicted relationship with their cash cow genre icons.











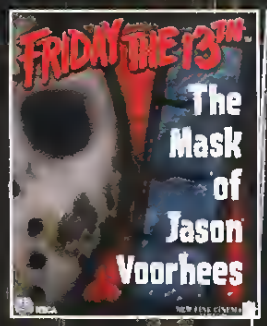


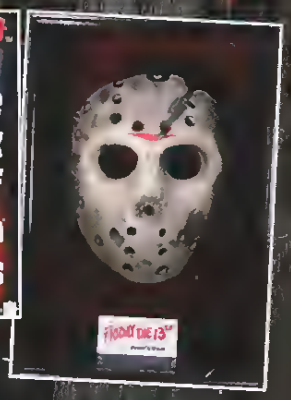


Fun Fact: *In promotion for Jason Takes Manhattan, Kane Hodder appeared in full Jason Voorhees costume on the popular Arsenio Hall Show (coming out, sitting and looking menacing - not saying a word).*

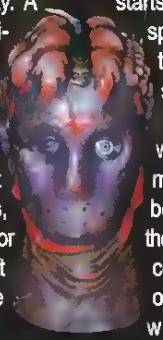


Mainly, feeling uncomfortable with the material they were peddling, while at the same time appreciating the swimming pools full of money it allowed their executives to have in their backyards. And although each subsequent film had seen diminishing returns, the budget-to-box office ratio was still in Paramount's favor. So now that Jason had risen from the dead and taken on a frazzled blonde with some serious psychic powers, someone decided it was time to send him to New York City. A genius idea in principle, if not necessarily in execution.



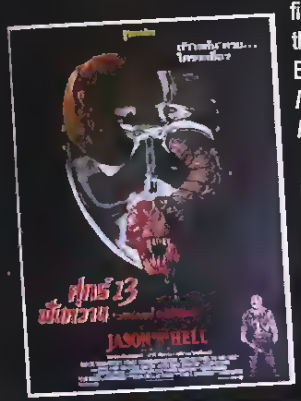


The first hurdle to cross was how to bring Jason, played by Kane Hodder (the first time in the series the character was played by a recurring actor) back from the dead. We last left him in what may be the most confusing and ridiculous scene of the entire series, as Tina's long dead father rises from the lake (looking oddly fresh for a corpse I might add) and pulls Jason under the water. This has left him wrapped in chains, adorably napping in what in reality would be about five feet of water.



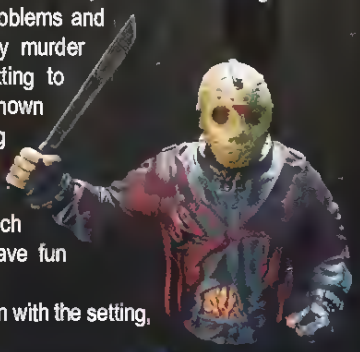
As the film opens, we see a familiar sight. Two slender, hormone raging teens are out for a sexy boat ride on Crystal Lake. They decide to stop to bump uglies, at which point sensitive-haired teen Jim throws the anchor overboard. We know by the lingering shot of him doing this, it's not going to end well.

And shockingly, it doesn't. The anchor trips an exposed power line under water (wait, what?), which in turn begins sparking and naturally, brings Jason back to life. As he hops onto the boat, we see that he has reached the next stage of the advanced decomposition he began showing in the last film. Jason's gooey appearance was handled this time around by a company called Reel-EFX, who had previously worked on *A Nightmare on Elm Street 4: The Dream Master*.



Once Jason deploys his signature "coitus-interruptus" move and dispatches the teens (and consequently finds a new, fresh (yet oddly weathered and damaged) hockey mask), we find ourselves on the pier the next morning, as the senior class is boarding for their trip. It's here where we get acquainted with our various stereotypical characters. You've got the mean principal, snobby super bitch, her smart Asian friend (played by a young Kelly Hu, no less), the nerd, the rocker chick, and of course, our endearingly virginal leads Sean and Renny (the latter played by the lovely Jansen Dagget).

At this point everyone boards the boat, including Jason and a creepy deck-hand who looks a lot like one of my uncles, and the crew and passengers of The Lazarus head for New York (the only passage in history that starts in a small lake and ends in Manhattan). Jason, now loose in a finite space, wanders in and out of the student's quarters, intertwining with their hilariously '80s personal problems and stopping occasionally to brutally murder them. It's actually a great setting to watch director Rob Hedden, known mostly for television directing before this, build suspense. For the first time in the series, Jason is confined by walls and water, which offers a unique opportunity to have fun with the set pieces.



And generally, Hedden does have fun with the setting, but he makes one bizarre mistake that saps the film of almost all potential to be suspenseful. Somehow Jason has acquired the ability to teleport, with no explanation, from one location to another. This happens on the boat, and continues to happen once the boat sinks and the







Did You Know? *Jason X was one of the first films to be converted to digital before post-production, making it one of the sharpest pictures in the franchise.*



Friday the 13th by Avatar Publishing:

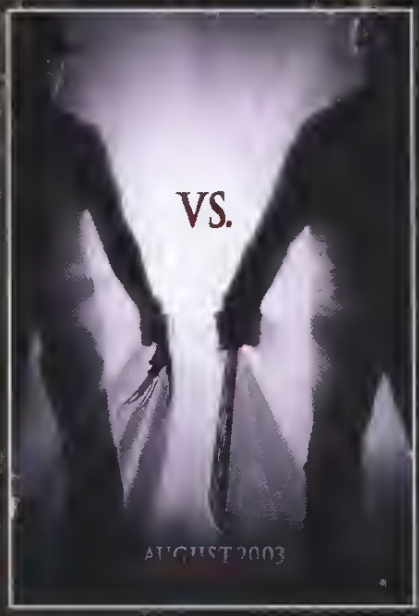
In 2005 Avatar Press acquired publishing rights to New Line Cinema's House of Horrors, which included *Friday the 13th*, *A Nightmare on Elm Street* and *The Texas Chainsaw Massacre*. Written by Brian Pulido with art by Mike Wolfer, this licensed venture proved gluttonous for Avatar (and those hardcore horror fans who attempted to collect this series). Carrying over a practice from CHAOS! Comics (which Pulido created), the first *Friday* comic saw no less than 11 variant covers. A marketing strategy to assure multiple copies of each comic were purchased by stores and fans alike. Variants were cleverly named "Gore," "Wrap-Around," "Terror" or even "Chrome." ... Stories titled "Bloodbath" and "Fearbook" followed, and continued with their variants, with "Die-cut," and "Juggernaut" added to the mix. In all, only five stories were penned, resulting in over 35 comic books – not counting their foray into *Jason X*.

Fun Fact: *Friday the 13th can briefly be seen in the romantic film, Murphy's Romance, starring Corey Haim.*



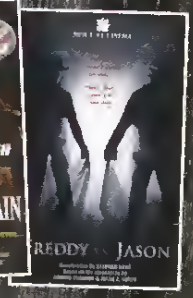
students end up in New York. But I digress.

Finally, an hour into the film, the survivors of The Lazarus end up in 1980s New York City, which is portrayed as grimy, gritty and crime-ridden, as it was in reality back then. The group gets mugged immediately, and heroine Renny gets abducted by some stereotype-spewing Mexican drug addicts. Somehow, I don't think that was in the brochure. What follows are some of the best sequences in the film, as we see Jason wandering the streets of the Big Apple (which for the most part, is doubled by Vancouver, Canada).



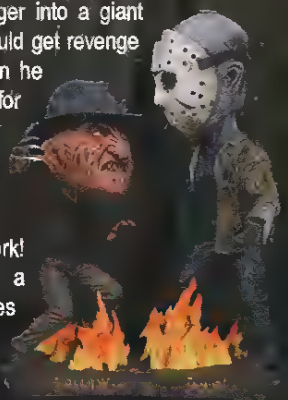


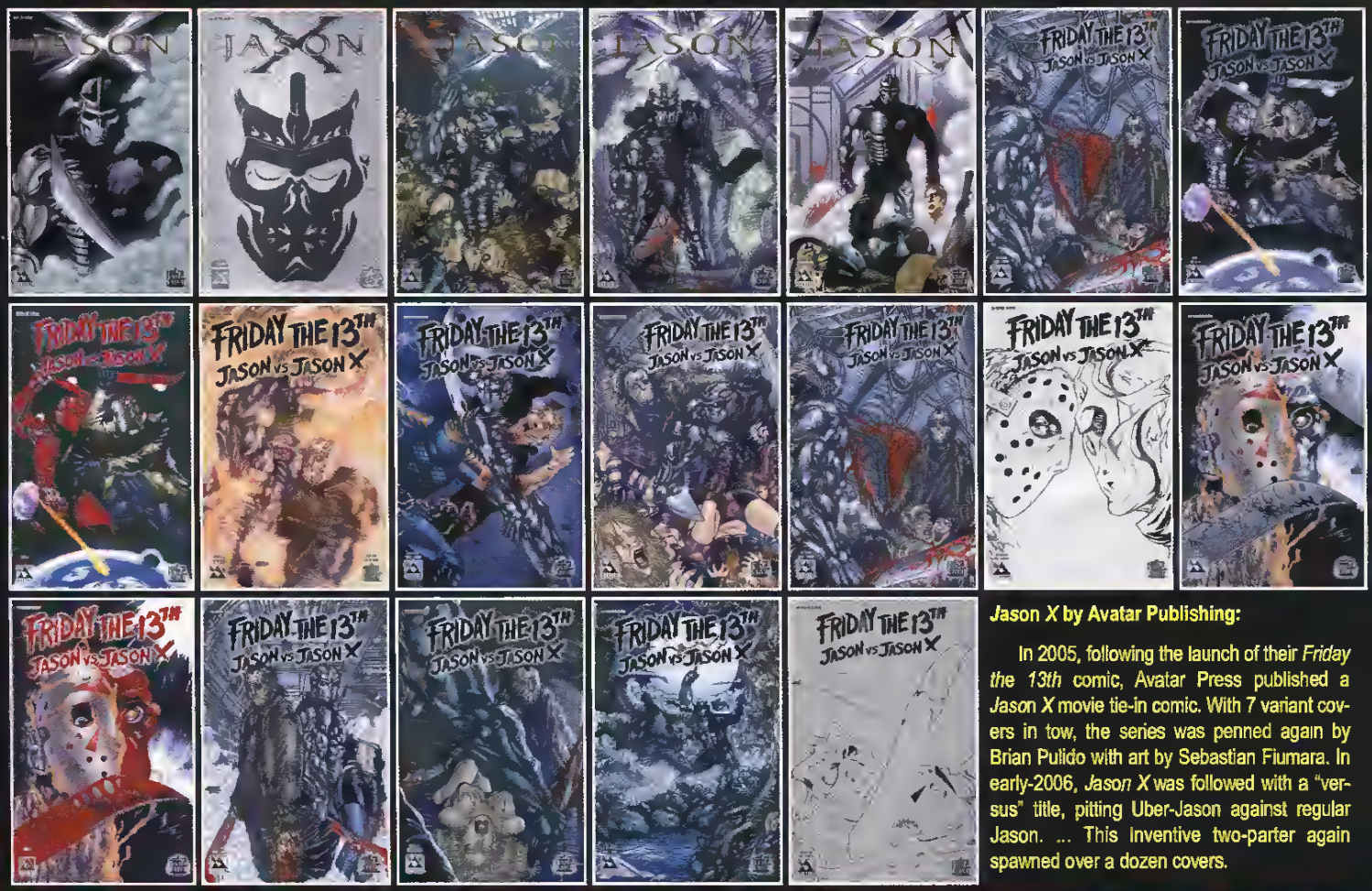




This leads to a few notable scenes. Jason boxes token black guy Julian, knocking his head off in the process, Renny discovers she has a childhood connection to Jason (who doesn't?), Jason saves Renny from being raped by the drug addicts (one of them calls him "Ese"), and Jason throws stuntman Ken Kirzinger into a giant mirror ... an act Kirzinger would get revenge for over 15 years later, when he stepped into Jason's shoes for New Line Cinema's *Freddy vs. Jason*. Get all that? But the coup de grâce comes when Jason removes his hockey mask in the streets of New York to scare away a group of punk thugs. Only in New York!

Everything culminates in the sewer, where a generic worker-type guy explains that the pipes wash out with toxic waste every night at the same exact time. This little turn of events takes the

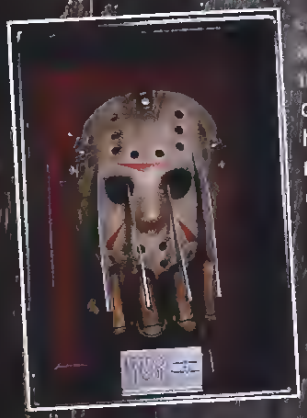




Jason X by Avatar Publishing:

In 2005, following the launch of their *Friday the 13th* comic, Avatar Press published a *Jason X* movie tie-in comic. With 7 variant covers in tow, the series was penned again by Brian Pulido with art by Sebastian Fiumara. In early-2006, *Jason X* was followed with a "versus" title, pitting Uber-Jason against regular Jason. ... This inventive two-parter again spawned over a dozen covers.

Fun Fact: *Betsy Palmer was asked to reprise her role as Mrs. Voorhees in Freddy vs. Jason; however, she turned down the role. It was then given to TV star Paula Shaw.*



ke for most unbelievable plot-point in a film, hat as we've already covered, is filled with head-scratching moments. But still, it creates suspense since we know Jason is chasing our leads through those sewer pipes, and they're fighting against the clock to escape.

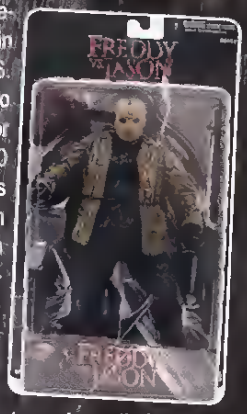
Not to be outdone by the previous entry's ending, this film ends with Jason being drowned in the toxic waste as our protagonists barely escape. You might ask yourself why he didn't just teleport out of the situation ... if you did, congratulations, you're smarter than the screenwriters. As the toxic waste washes away, we see a pudgy kid lying there, who we're to assume is somehow a young Jason. Don't spend too much time trying to figure that one out, no good can come of it.

Jason Takes Manhattan was shot for $5 million and pulled in a total of $14.3mm at the box office. That's $5 mm less than the previous entry. It was enough of a drop to convince Paramount that Jason Voorhees' days on the big screen were over, and soon after they sold the rights to New Line Cinema. After a seriously impressive run during the 1980s (seven films in eight years), Jason was abouf to take a four year holiday. Considering he killed somewhere around 50 people in this film alone, I'd say he deserved the vacation.

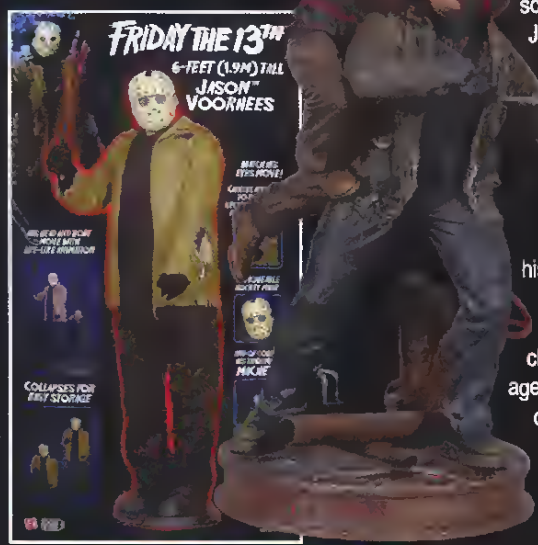


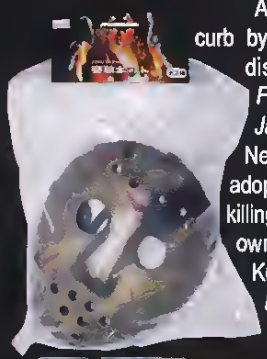
***Jason Goes to Hell: The Final Friday* (1993) by Aaron Christensen**

After being kicked to the curb by Paramount following the disappointing returns of *Friday the 13th Part VIII: Jason Takes Manhattan*, New Line Cinema happily adopted the orphaned serial-killing monolith, having laid to rest their own homicidal cash cow, Freddy Krueger, with *Freddy's Dead: The Final Nightmare* (1991) and screwing the pooch with *Leatherface: Texas Chainsaw Massacre III* (another cinematic icon they acquired in 1990). Sean S. Cunningham returned to *Friday*'s producer chair for the first time since the 1980 original, tapping one of his production assistants from that very film, Adam Marcus, to serve as director. Using a story developed by himself and childhood buddy Jay Huguley, Marcus delivers a knowing comic flair and some truly wacky mythology to explain Jason's unstoppable nature. With a body-swapping plot device straight out of 1987's *The Hidden* (completely with mouth-diving squirmy-wormy parasite), as well as myriad other horror films homages, it was clear this was finally a Jason film made by *Friday* fans, for *Friday* fans.



Working with a generous 37-day shooting schedule (though only half the $5 million budget of "*Friday Part VIII*"), the filmmakers present a self-reflexive on-screen world, where everyone knows Jason Voorhees ... and fears him. The opening scene features babe-o-rama/stuntwoman Julie Michaels (*Road House*) heading out to a deserted cabin, then stripping down to her birthday suit for a shower (the first of several gleefully obvious instances of gratuitous nudity). Right on cue, Jason shows up, ready to do what he does best. But, upon giving chase to his victim, he finds himself out in the open ... where an extremely well-armed task force awaits our favorite lumpy-headed psychopath. Seems our comely bather is an FBI agent, sent to lure the notorious killer to his doom. The SWAT team proceeds to blow Jason literally to pieces, and as the flames from the explosion crackle, his disproportionately huge and blackened heart lies thumping away on the ground, while his hockey-masked noggin rolls to a stop in front of the camera. Roll opening credits. How's that for a curtain raiser? They just killed off our "hero" in the first five minutes!













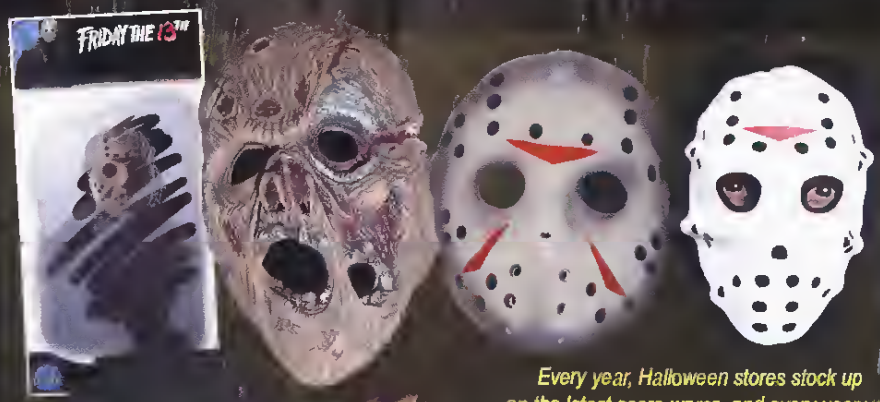
Fun Fact: *One of the original ideas for Freddy vs. Jason included both characters being sucked into Hell and fighting in an arena. Obviously this idea was scrapped due to cost reasons.*

This, the ninth chapter in the series, then has the chutzpah to introduce an incredible twist into the Crystal Lake mythos; Jason Voorhees is not merely a man, nor even a superhuman zombie. Instead, as gonzo bounty hunter Creighton Duke (Steven Williams) explains, he is an evil spirit possessing the ability to occupy any human and use their bodies to carry out his murderous designs. Though for optimum performance, it seems that a certain bloodline serves him best, "In a Voorhees was he born, through a Voorhees may he be reborn, and only by the hands of a Voorhees will he die." Since Jason's body has been summarily blown to smithereens, the big guy's murderous aura must now move from victim to victim (in the form of a nasty-toothed worm) until it can be reborn through a Voorhees descendant. Also introduced at this late date is the fact that Jason has a sister (!), Diana Kimble (*Buck Rogers*' Erin Gray), who in turn has a daughter Jessica (Kari Keegan) who has just given birth to a baby girl. Suddenly, there are Voorhees all over the place! Jason doggedly pursues these last few limbs on the V. family tree (in whosever body he happens to occupy at the moment), looking to come back into his prime.



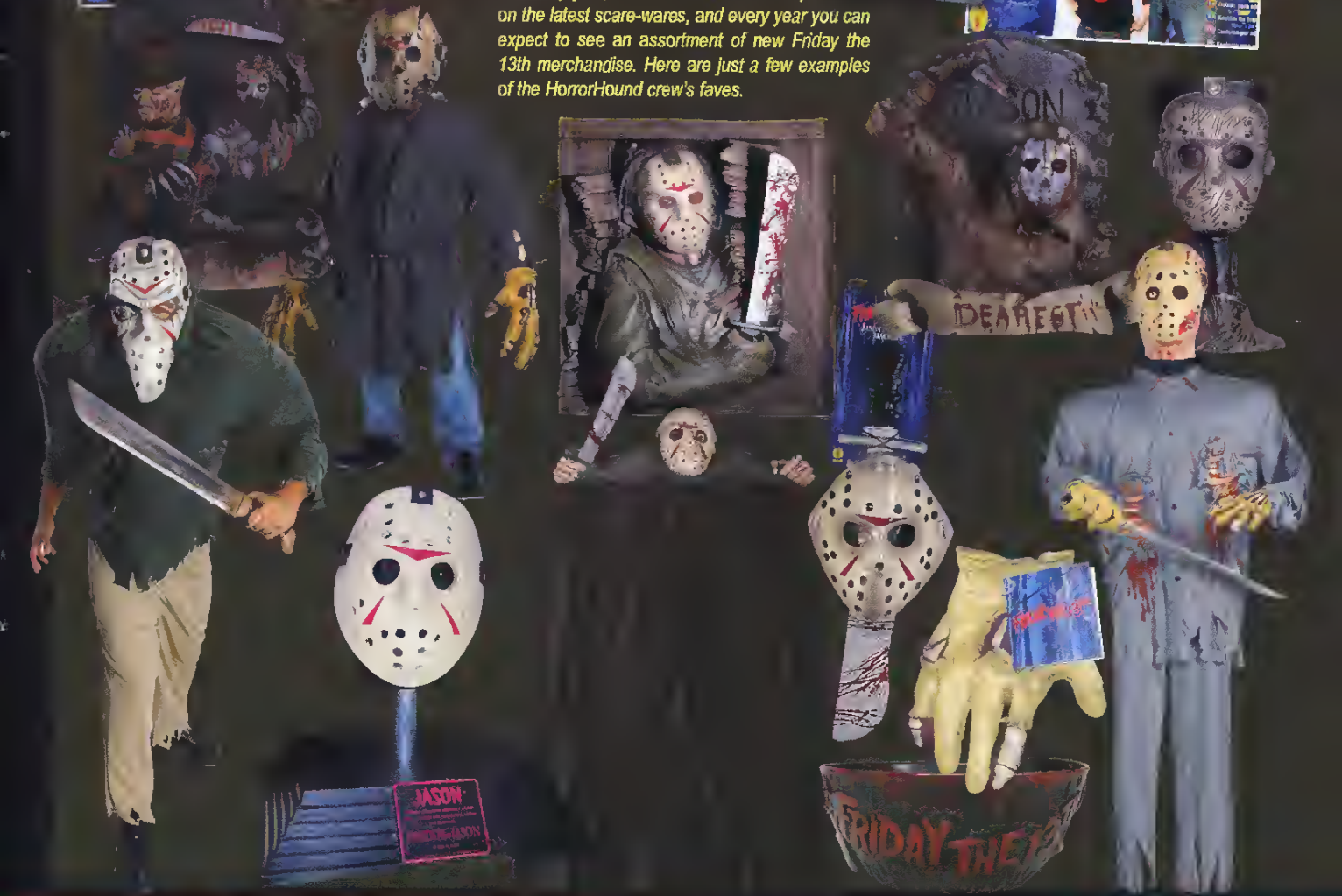


It was this very attempt by Marcus, Huguley and co-screenwriter Dean Lorey to inject fresh blood into the Voorhees mythology which proved to be the most divisive





Every year, Halloween stores stock up on the latest scare-wares, and every year you can expect to see an assortment of new Friday the 13th merchandise. Here are just a few examples of the HorrorHound crew's faves.



Did You Know? *2009 marked the first year that a screen-accurate Jason Voorhees hockey mask was made widely available (and affordable) for the public thanks to NECA and Toys r Us.*



Wildstorm Comics Enter Camp Crystal Lake:

Starting in December of 2006, Wildstorm began publishing a new series of *Friday the 13th* comics – a six-issue mini-series simply titled: *Friday the 13th* (it's only known variant cover, being a photo-cover of issue #1). That next year, Wildstorm began publishing one-shots and other mini-series, including *Abuser and the Abused, Pamela's Tele, Bad Land* and *How I Spent my Summer Vacation*. By the end of that year, Wildstorm teamed up with Dynamite Publishing to produce a six-issue mini-series titled *Freddy vs. Jason vs. Ash* – a script-turned-comic book spawned from the abandoned movie project. This past fall, Wildstorm re-teamed with Dynamite to delve back into the well for a Freddy, Jason, Ash sequel ... a number of variant covers and incentives (including sketch editions) exist for both series. We've included as many Friday comics as space would allow (above).

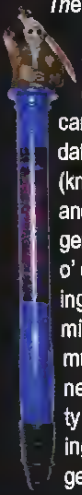
Did You Know? *Freddy vs. Jason vs. Ash 2 features a number of survivors from various Friday the 13th films, including Tommy Jarvis, Stephanie Kimble and Tina Shepard.*

element among fans. (Odd, when one considers Paramount's final installments served up such blatant novelty items as a telekinetic and an abrupt change of scenery from Jason's usual Crystal Lake haunts.) Despite K.N.B. Effects Group delivering the sticky stuff by the bucketload (*"Goes to Hell"* was only the 21st film for the young bloodslingers), what was missing – quite literally – from the picture for many aficionados was ol' Goalie Mask himself. With their favorite machete salesman showing up only in opening and closing book-end sequences (along with intermittent mirror reflection cameos), having the spirit of Jason on hand didn't cut it for the fans – they hungered to see the big feller doing the slicing and dicing himself.

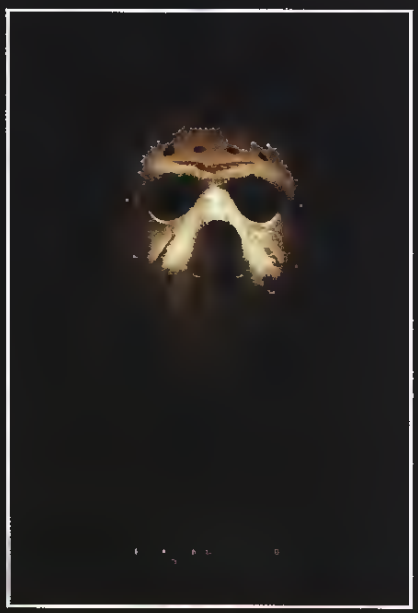
Regardless, hordes of slavering bloodhounds stormed the cinemas to view the carnage, having waited four long years since their hero had decapitated or disemboweled a nubile for their amusement. Released on August 13, 1993 (a Friday, natch), the film racked up nearly $16 million in theatrical release, bettering the turnstile receipts of *Part VIII*. With 19 on-screen deaths (including two, count 'em, two messy Jason demises), there was plenty to cheer about.



On home video, however, was where New Line truly delivered the goods, as *Goes to Hell* was the first *Friday* film made available in an "unrated" version, with all the juicy bits intact. (For instance, the showstopping splattertastic demise of three young campers, courtesy of studio-dictated reshoots, definitely earns its uncut stripes.) At last Jason had come into a realm where he didn't have to be censored ... at least not all the time. The director's cut on DVD was/is accompanied by Marcus and Lorey's lively commentary track, openly giggling at the mayhem wrought whilst pointing out background props that include *Evil Dead*'s "Necronomicon" book, the crate from *Creepshow* and *The Birds*' jungle gym.



Though Williams does a fine job of walking the over-the-top performance tightrope, many of his fellow thespians lean toward obnoxious caricature. However, in his final screen role to date, veteran character actor Billy Green Bush (known for edgy '70s fare like *Electra Glide in Blue* and *Five Easy Pieces*, as well as beloved '80s genre efforts *Critters* and *The Hitcher*) lends a bit o' class to the proceedings. Back for his third outing behind the mask, the iconic Kane Hodder might have been bummed being sidelined for much of the running time, but he receives prominent billing and even shows up in a small security guard cameo who declares Jason to be "nothing but a big ol' pussy anyway," just before he gets offed.



The in-film "American Case File" TV show, also offers up a few other bits of background trivia before diving into the plot intricacies of the "Voorhees curse." Revealed is Jason's father's name (Elias), a body count of 83 confirmed murders, and a birth year of 1946. However, this last article does puzzle, as it means that the famous boy in the lake would have been 34 in 1980 (during the events of the original *"F13"*), and age 47 in 1993, when *Goes to Hell* presumably takes place. Hard to imagine Hockey Head still slashing and smashing when he's pushing 50, no?

Finally, the film is famous for its concluding shot: Jason's mask lies deserted on the ground, then is dragged under by a familiar knife-gloved hand. What was originally just a goof by Marcus and Co., who thought the sequence would be a fitting and amusing end to the series, sparked one of the biggest rumor mill factories. With New Line now owning the rights to both the *Elm Street* and *Friday* franchises, it seemed that the ultimate modern monster mash was within reach: *Freddy vs. Jason*.

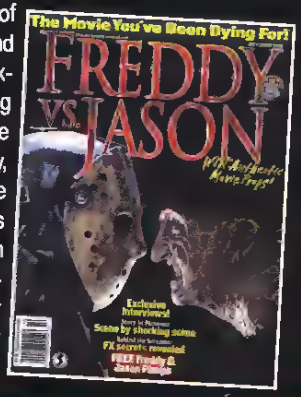
As we all know by now, that *"FvJ"* eventually did realize itself, though it would take a full decade (during which time the studio would crank out additional installments to both series, *Jason X* and *Wes Craven's New Nightmare*) to do so.



Jason X (2001)
by Jason Schneeberger

Ever since New Line Cinema acquired the rights to *Friday the 13th* from Paramount, it was a goal to bring their bread-and-butter villain, Freddy Krueger, to the big screen in a one-on-one fight to the death against Jason Voorhees. Interest amongst fans was especially piqued at the end of *Jason Goes to Hell* (New Line's first stab with Jason), when Freddy's knife-clawed glove suddenly bursts through the ground to drag Jason's battered hockey mask down to the fiery depths of hell. *Friday the 13th* creator, Sean Cunningham, met with New Line to try and nail down a good script that would be plausible to bring the two horror icons together, but a workable plotline never materialized. Cunningham, frustrated with the lack of progress on *Freddy vs. Jason*, decided to make another standalone *Friday the 13th* movie in the meantime to keep Jason fresh in everyone's mind. Hence, *Jason X* was conceived.

Going into production in Toronto, Canada on March 6th, 2000 and ending on April 30th the same year, *Jason X* would take Mr. Voorhees to the endless depths of space to maim and murder every sex-crazed, drug-abusing teenager that he could get his grubby, rotted hands on. The director's chair was filled this time by Jim Isaac with screenwriter Todd Farmer (*My Bloody Valentine 3-D*) flesh-

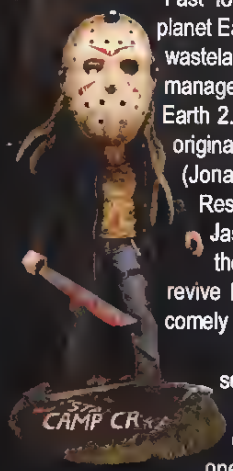


Fun Fact: *Friday the 13th (2009) was the first Friday to be co-produced by New Line Cinema and Paramount. New Line owned the characters/trademarks, however, Paramount still owned the original film story outlines.*

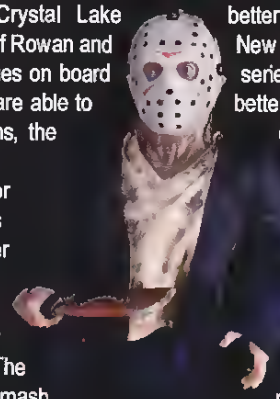
ing out the characters of the futuristic story. Additionally, Harry Manfredini, whose previous scores in the series are some of the most beloved in the horror world, returned to create another hair-raising collection of music to murder by. Canada's own FX company Toybox was tasked with bringing all of the gruesome splattertastic effects to life.

The story begins in the year 2010 at the Crystal Lake Research Facility. A group of scientists successfully apprehended Jason a few years prior, but after being unable to kill him off, they decide the best way to rid the world of Jason once and for all is to cryogenically freeze him, forever keeping the killer in suspended animation – thus saving the lives of many horny teenagers. Naturally, things go wrong, but despite another murderous rampage, Jason is finally frozen in the cryo chamber, along with lead scientist Rowan (Lexa Doig).





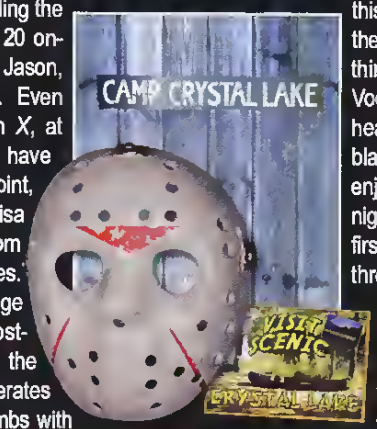
Fast forward to the year 2455, where planet Earth has become an uninhabitable wasteland, but mankind has thankfully managed to survive by finding another planet to call home ... Earth 2. A group of intergalactic explorers have returned to the original mother Earth on a field trip led by Professor Lowe (Jonathan Potts) where they find the Crystal Lake Research Facility and uncover the bodies of Rowan and Jason. Bringing both the long frozen bodies on board their ship, "The Grendel," they find they are able to revive Rowan – after some sci-fi shenanigans, the comely scientist is alive and well once again.



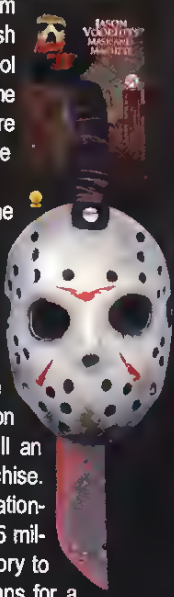
As for Jason, he is beyond repair ... or so they think. Lying in one of the ship's research labs, Jason's body is under observation by Adrienne (Kristi Angus), one of Lowe's interns, when suddenly the slumbering giant springs to life, violently grabbing her by the head and shoving it into a sink full of liquid nitrogen. The nitrogen freezes her face, whereupon Jason proceeds to smash it into a million pieces on the sink counter in what is definitely one of the most memorable kills of the entire franchise.

Soon, the rest of the ship's inhabitants learn of Jason's resurrection, as one by one, they begin to die off in a variety of inventive ways. From machete stabs, broken backs, broken necks, impalement on a rotary screw, slit necks, severed heads and electrocutions to untold amounts of people dying when Jason causes The Grendel to slam into the space station outpost "Solaris," Jason's body count in this installment is bigger than ever before! Not including the Solaris incident, there are over 20 on-screen deaths at the hands of Jason, the most of any *Friday* film. Even Jason himself "dies" in *Jason X*, at least in the bodily form that we have always known up until this point, as the android Kay-Em 14 (Lisa Ryder) blasts him limb from limb, leaving him in pieces. However, the carnage has only been postponed, as Jason falls onto the ship's nanite table which regenerates his body, replacing the missing limbs with metal and transforming him into a muscle-bound, futuristic uber-Jason – complete with a fresh mask, red eyes and a new machete – that is truly indestructible (hence the film's tagline: "Evil gets an upgrade")





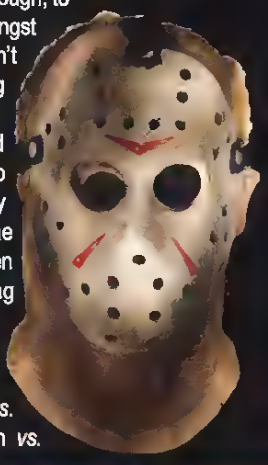
Jason veteran Kane Hodder donned the mask again, reprising his role for the fourth, and thus far, final time. With his distinct walk, heavy breathing, and the more brutal nature to the kills, Hodder brought an undeniably unique characteristic to Jason that many fans loved and have longed to see once again. The rest of the cast is an afterthought; in the end, Jason is the (anti) hero and the reason why fans go to see these films in the first place. Regardless of one's thoughts on the movie overall, there is no denying that *Jason X* contains some very memorable kill scenes. From the aforementioned nitrogen face smash to the scene where the crew tries to fool Jason with a holo-deck version of the sleeping bag kill from *Part VII* (in a more tongue in cheek, over-the-top fashion), there are no shortage of clips to add to a Jason highlight reel.



Depending on who you ask, *Jason X* may not be one of the better entries in the series, but one has to commend New Line and company for attempting to take the series in a new direction. With a production design no better than any average SyFy original and an ultra cheesy, forgettable cast (except for legendary filmmaker David Cronenberg making a cameo in the bloody opening sequence as Dr. Wimmer), *Jason X* may fall short in many areas, but it's still an entertaining entry in the long running franchise. Despite opening on nearly 2,000 screens nationwide, the installment failed to recoup its $13.5 million budget (the highest in the franchise's history to that point). As a result, New Line scrapped plans for a potential follow-up and instead, the studio finally got serious about giving the fans what they had been clamoring to see for years ... *Freddy vs. Jason*!

***Freddy vs. Jason* (2003)**
by Dean Boor

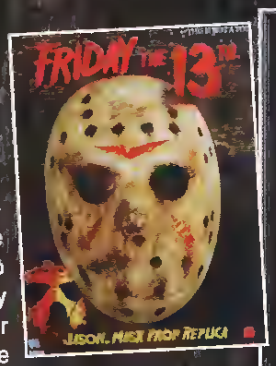
Pitting two horror icons from the '80s against each other, the 2003 release of *Freddy vs. Jason* from New Line Cinema was predictably going to cause controversy amongst the fans, and sure enough, to this day the criticism is divided amongst the horror horde. Personally, I can't think of anything better than watching Voorhees and Krueger go head to head on screen with machete and bladed glove while sitting down to enjoy a crate of cold ones on a Friday night, beer movie alert! This isn't the first time two horror icons have been thrown together on screen, having been tried and tested in 1943 with Universal's *Frankenstein Meets the Wolf Man* (or later versus pictures such as *King Kong vs. Godzilla* and more recently, *Alien vs.*



Fun Fact: *A promotional box was distributed to press in anticipation of Friday the 13th's release (shown above). It included a plastic hockey mask and a postcard from Crystal Lake.*

Predator). This modern day spin on two battling horror icons fairs well when you consider the FX and capabilities open to these two monsters of horror.

Freddy vs. Jason was shot on a production budget of $30 million and finally hit screens August 15th, 2003 after a long 10 year development fiasco. It took a full 12 years before the fanboy's dream could become anything close to a reality, having to first sort out all the petty squabbling between studios with subject matter such as New Line's acquisition of the name "Jason Voorhees" from Paramount Studios.

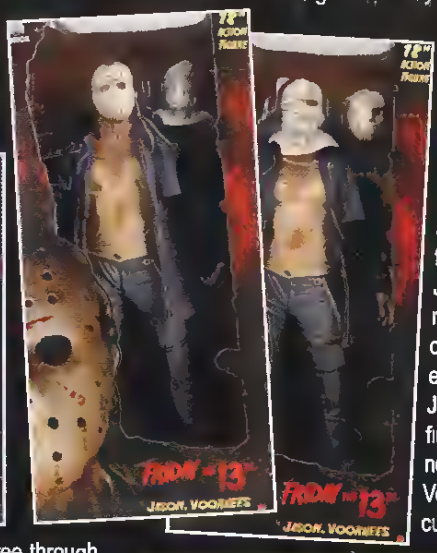




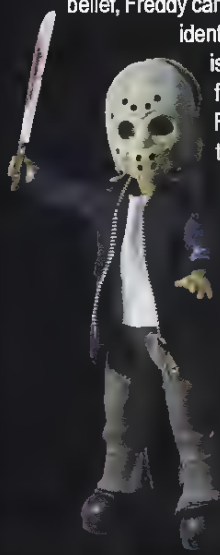
Unlike the recent *A Nightmare On Elm Street* remake, Robert Englund steps up as the only true Krueger and (much to the annoyance of The Kane Hodder Fan Club) Ken Kirzinger as Jason Voorhees. Kirzinger goes down on record as the tallest actor to appear as the killer from Camp Crystal Lake at a staggering 6 feet 5 inches tall, and it has been suggested that this factor may well be the reason why he was cast for the role (in order to tower over Englund). No newcomer to the franchise, Kirzinger also appears in *Friday 13th Part VIII: Jason Takes Manhattan* as a New York cook.

Along with the obvious casting, the film boasts a collection of familiar faces from the world of horror, including personal favorite Katherine Isabelle (*Ginger Snaps*), who takes one for the team in a gratuitous shower scene followed, of course by a swift execution later on in the film, going out as all the big boobed "teens" seem to in the franchise!





As this film is throwing two of horror's A-listers together, the standard "horror by numbers" storyline just won't suffice, subsequently the film plays out as Freddy's own evil plot to return to Elm Street using Voorhees as his ticket. Set in the small town of Springwood, Krueger brings back Jason Voorhees from the grave manipulating him with visions of his mother, Pamela Voorhees, giving the hockey mask wearing maniac instructions to go on a killing spree through Elm Street so that the youth will believe in Freddy again. With regained belief, Freddy can return and once again claim his kingdom over the residents of Elm Street. The only snag with this ingenious plan is that Voorhees is a killing machine, an unstoppable force that can't be contained, and it's not long before Freddy and Voorhees are fighting over supremacy for the death count on Elm Street.



While there is no real winner at the end of the film, if you care to check out the body count which has been recorded as Voorhees 140 to Krueger's 35, then it's a no brainer that Jason took this one in terms of bloodshed and kills. Best kill for me is the cornfield rave where Jason can be seen hacking through seven ravers before impaling two and flipping one into orbit. You have to love those teens for partying in the path of the psychotic Crystal Lake Killer!

While some movie fans may well hang their head in disgust at the *Freddy vs. Jason* film the countless comics that have spawned under the same title deserves some credit at least, including the highly entertaining *Freddy vs. Jason vs. Ash* series. Fans of the series should take note – while *Freddy vs. Jason* was a financial success, a sequel (which was planned) was never filmed. In fact, the original pitch (adding Sam Raimi's *Evil Dead* franchise to the mix) went all the way through the script-stage. The unfilmed picture is the basis for the Wildstorm comic mentioned above. *Freddy vs. Jason* was such a hit (on a number of levels) that other franchises started to team up. Some never got off the ground (including *Helloween* – a *Hellraiser/Halloween* team-up), some did (the aforementioned *Alien vs. Predator* and its sequel).

When all is said and done, even if you aren't particularly a fan of the film and found yourself pinning Voorhees' photo to the dart board after the longest wait in the world for its release, you can't deny this movie could have been a whole lot worse. There is most certainly something for everyone, with the boobs, bloodshed, action, and cheesy one-liners that feel like they should belong in the '80s, such as insults that included "butter knives" and digs on Freddy's jumper being a "christmas sweater."

***Friday the 13th* (2009)**
by Gerardo T. Cummings

The name Jason Voorhees has become iconic in horror film circles. After the last of the "official" *Friday the 13th* films, came explorations where Jason was first sent to space and then faced Freddy Krueger. After *Freddy vs. Jason* (2003, Ronny Yu), a flurry of rumors started that there would be a second installment of the enemies facing each other or that the triumvirate of Jason, Freddy and Michael Myers would finally be seen in one film. Sadly, that was never to be. The character of Jason Voorhees would lie dormant between discussions about revamping the film series



***Friday the 13th* Apparel:**

Back in the 1980s *Friday the 13th* fans would have killed for any piece of apparel to show love and their dedication to all things Voorhees. Flash forward 30 years and now you can be decked out from head to toe in *Friday the 13th* apparel. From hats, jackets, shirts, belts, wallets, shoes and so much more, many of these items can be found at your local mall or online!

Quoteable Quotes: *"Jason. My special, special boy. They must be punished, Jason. For what they did to you. For what they did to me." ~ Nana Visitor (Friday the 13th; 2009)*



Reference books/DVD on the Friday the 13th franchise

or making what would have been *Friday the 13th: Part 11* or *12* – depending on whether you consider *Freddy vs. Jason* part of the *Friday the 13th* franchise. Director and producer Michael Bay, along with his producing partners over at Platinum Dunes who had revisited *The Texas Chainsaw Massacre* and *The Amityville Horror*, in 2003 and 2005, respectively, was first approached by New Line Cinema's Toby Emmerich sometime in 2005–2006 and was presented the opportunity to remake the already-iconic film series. Bay hired Marcus Nispel to "re-create" the original, going to great lengths to reproduce the thrills of the original franchise, giving it a roller-coaster-ride quality to the narration, jolting you out of complacent viewing, all the while giving the audience new thrills and an explanation on what makes Jason Voorhees kill … ahem, tick.

While there are a number of new story elements, the film's basic plot echoes storylines from the first four films of the original franchise, with the writers, producers and director choosing to feature certain plot points over others, etc. The original idea to make an "ongins" story was discarded, but Nispel does begin his film with a prologue that flashes back to Jason's childhood and how his mother was murdered by one of the camp counselors that let Jason drown. Sigmund Freud wrote treatises about how childhood trauma at an early age unequivocally affects adult life, and in Jason's case it's no different. He associates those who had allowed his drowning to occur and had murdered his mother with anybody that comes in contact with Camp Crystal Lake, and so he seeks to avenge her every chance that he gets, and in this remake, his kill count is an unremarkable 14 – considering that in *Jason X* there are over 20 "confirmed" kills.

Jason's frugal body count is not the only difference between the new and old *Friday the 13th* franchises. The lists of adaptations from the previous films and the totally new concepts used in the remake are extensive. For example: while the movie introduces us to "classic" Jason Voorhees – wearing the cloth-hooded "potato sack" look of *Friday the 13th: Part 2* and the facial deformities of *Part 2* and *The Final Chapter*, faithfully rebooted in the 2009 remake by makeup FX by artist Scott Stoddard – it veers off from the mythology of the first franchise by making Jason – this time played by Derek Mears, a fan of the Jason character – agile, faster, more of an animalistic predator, a runner and a chaser, rather than the usual slow horror film pacer evidenced in most previous *Friday the 13th* movies. In other words, a number of narrative elements remain consistent to the original, while others are expanded, modernized or explained away in the new film. This produces, in some viewers, a relief in knowing how Jason magically appears in parts of Camp Crystal Lake, while other Jason devotees will no doubt feel like the filmmakers were desecrating a classic franchise by explaining Jason's iconic "now you see me, now you don't" by creating a series of underground tunnels that run the length of Jason's domain. Nevertheless, those looking for a film that expands upon Jason's classic-kill lexicon will not be disappointed here with two deaths already canonized by fans: the "bum-sleeping bag-burn" and the "machete-tow truck combo" sequences are some of the most inventive deaths in the *Friday the 13th* canon.



Critically bashed by *The New York Times* – receiving two and a half stars out of five – and folks like Roger Ebert – who gave it two out of four stars – the film was held to an inexplicable high standard or inappropriately compared to previous *Friday the 13th* flicks, resulting in bad reviews such as the 25 percent "T-Critic" rating at Rotten Tomatoes. Nevertheless, the film is better than what some would like you to believe and it was successful at the box office, making a ton of dough ($65 million) because it was marketed as counter-programming during Valentines Day weekend. On its opening day – Friday, February 13th, 2009 – the film made close to $20 million, admirably recouping all its original production budget of $19 million within 24 hours. The film went on to make approximately $91 million worldwide.



All in all, the film remains loyal to the spirit of the original franchise, yet still amps things up a few notches, ratcheting the tension and the horror. Undoubtedly, the success of this remake of *Friday the 13th* conveys the idea that producing more entries of this new, successful, franchise is a no-brainer. Hence, *Friday the 13th: Part 2* is slated to be released in 2013 with Michael Bay producing yet again. Rumors surrounding this project include everything from a winter-inspired outing to a 3-D release.





Trading Voorhees:

Over the years a limited number of trading cards have been produced for *Friday the 13th*. Topps released a full set of cards in conjunction with their *Jason Goes to Hell* comic series (which select cards were bagged in with the comics upon release). Tom Savini's FX card series featured his work on *Friday the 13th* and *Part 4*, while a limited anniversary card set for the *Friday* franchise was also released back in 2003.

Fun Fact: *Numerous Jason Voorhees products have been released over the years which are non-specific to a certain film installment. Above is a Sideshow Collectibles "artist interpretation" statue that was recently released.*

BLOOD ON A BUDGET

Carnival Film Festival

by Jason Hignite

Gore Hound

Within the world of independent, low-budget horror, there are so many things that have the potential of derailing a movie. First, a bad story ... not much anyone can do to fix that ... anything beyond it is mute ... so, let's move on. Bad lighting, poor audio and video, and bad acting can be subjective, for example, the grindhouse gem *Cop Killers* (1973) ... one of those movies that is so bad it's brilliant. And, it happens to be Rick Baker's first SFX credit which leads me to my point. Low-budget cinephiles can tolerate almost anything except bad SFX. *Cop Killers* was made on a shoestring, yet the bullet wound gore was perfect. The key for low-budget filmmakers is to find an FX person who is the right mix of artist, chemist, alchemist and sadist.

I had a chance recently to speak with a sage of low-budget SFX, Arthur Cullipher of Clockwerk Pictures. For those who have seen *Adipocere Child* (2008) and *Come* (2009), you will understand exactly what I mean. Arthur has been making monsters and SFX on large from materials he finds dumpster-diving since he was a child.



A scene from Psycho Street, starring Austin Dossey and Tiffany Shepis

HorrorHound: What were some of your first SFX experiments?

Arthur Cullipher: My aunt Mona. I fooled everybody with that one. No, she used to do all the makeup for us kids at Halloween, so she was my first resource. She taught me how to use Derma Wax. From there, I played many horrible tricks on my mother, pretending to be injured. I brought a finger I had made from wax, a piece of styrofoam, a fake fingernail and a chicken bone to school in a ring box. I told my friends that I had proposed to a girl, given her a ring, and then she dumped me. I had to get the ring back somehow. Of course, I was all of maybe 12. About that time, I discovered the wonders of the costume store and that you could actually buy this "latex" I'd heard so much about. I began to be the one doing everyone's Halloween makeup. Some friends and I had begun working on a script for a movie called *Animatronics*, that involved a kid stealing what he thought was liquid latex. After he makes a creature from it, he realizes ... it's living latex!!! Terror ensues. The puppet was something of a disaster and the sixth-grade script was overwhelmed with the inability of adolescents to commit to anything.

HH: I think some folks get a bad image in their head when they hear "low-budget SFX." We have all seen it done poorly. Does low-budget mean low-tech? ... Can an effect be low-budget and hi-tech?



AC: Like any other art form, special effects makeup has evolved over time. From Lon Chaney to Jack Pierce to Dick Smith, Rick Baker and Stan Winston, each artist has to adapt their skill-set to the task at hand with the materials available. Sometimes, you just need a wound. Others, you need a monster. Most of the classic monsters would be considered "low-budget" in the field today, being constructed primarily from cotton and latex, hair and wax. These materials are, of course, still used today, along with more chemically sophisticated silicones and urethanes. Many of these new products are becoming increasingly affordable, so that even on a very low budget, you can have some of the highest quality mediums at your disposal. The SFX Artist is part surgeon, part dentist, chemist and magician. Whether you're in the lab or in the kitchen, experimentation and practice are key.

HH: What are some of your favorite "tricks?"

AC: A Rusty Hamilton will give any woman an intense "Barbara Steele" any day of the week. Soggy cornflakes and latex make great scabs. Peeled up rigid collodion (scarring liquid) makes fine herpes. Test the color of your blood on a reliable monitor. Sometimes, the best blood is just red food coloring. The important thing is to test and know the limitations of your materials. Do your best to document everything. When all else fails, latex it.

HH: What would you recommend for a basic, low budget, SFX kit?

AC: Latex, cotton, a good wax, experiment with various blood formulae and keep them on hand, a fleshtone palette, a bruise palette (blue, red, yellow, green, purple), prosthetic adhesive, a copy of *Gray's Anatomy*, breath mints, 91% alcohol and most importantly.. gelatine! Enough simply cannot be said about the wonders of unflavored gelatine! Straight out of the package, it can be mixed with a small amount of water and smeared onto flesh to create a menagene of injuries. If you have someone who is allergic to latex, thin gelatin can be used, with a bit of practice to very similar effect. Mix one part gelatine to four parts sorbitol and four parts glycenn, let set overnight and you end up with an excellent, and extremely forgiving, prosthetic casting medium. It is translucent like silicone, as opposed to latex or foam latex which are opaque, and therefore, less like real flesh. It takes regular makeup, uses cooking spray as a release agent, as well it can be melted down in the microwave and repoured for multiple uses. Hell, if you were of mind to, you could eat it! The one major drawback is that it breaks down in salt water, so it is imperative to keep your actors from sweating as much as possible. On the other hand, it breaks down with salt water, which makes blending edges quite a bit easier. So really when all else fails, gelatine!

HH: Walk us through a low-budget SFX treatment.

AC: In the wrap-around for the anthology *Psycho Street*, we needed to make the actor (Austin Dossey) seem as if his legs had been chopped off. First, we padded the bed with pillows and carved a couple of leg-sized tunnels in a piece of foam rubber to cover the actor's legs below the knee. I mixed up a small amount of straight gelatine and water and worked the goo in a sloppy circle around his exposed knee. While that set up, I prepared a couple of makeup sponges, cut them into the sort of bone shape I wanted and coated them in latex. Once the gelatine was set, I peeled it away from the skin a bit inside the circle and painted the deepest parts red and black, taking care not to get paint on the center of his knee. Latex doesn't stick well to grease paint. The next step was to apply the bones by latexing them to the exposed skin inside the circle of gelatine. When that dried, a little more red makeup and a lot of blood helped to complete the effect. This technique can be applied to any sort of compound fracture.

So, for all of you from age 7 to 70 who want to have monsters in your life ... first, read. There are tons of resources online. And, don't forget about your library. So many amazing books are out there, some of the best were published in the early 1970s when the first true generation of monster kids came of age and put pen to paper. Second, raid the pantry (with your parents permission, of course). Much of what you will need you likely already have. Third, PLAY! With a little practice and patience, you will soon have your mother asking ... what is wrong with that child? (Even if you are 70!)

Fun Fact: *Psycho Street is the first film to feature indie scream queens Raine Brown and Tiffany Shepis.*

HORROR'S HALLOWED GROUNDS

by Sean Clark

Black Christmas

Based on a series of real-life murders that took place in Montreal, Quebec around Christmas time, director Bob Clark took the script written by A. Roy Moore, originally titled *Stop Me*, and with a few changes, *Black Christmas* was born. Agreed by most to be the first of the slasher genre as well as the first and best Christmas themed horror film.

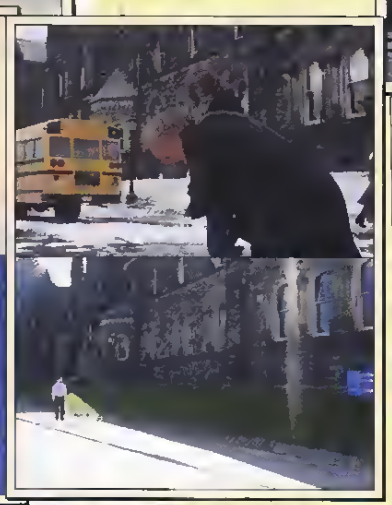


Filmed in and around Toronto Canada in 1974 with a shooting schedule of 40 days and a budget of $620,000.

Going under several different titles (as explained in our last issue's article AKA) *Black Christmas* was initially released in Canada on October 11, 1974 and on December 20, 1974 in the United States where it grossed $4.1 million.

First we begin at the clock tower where Mr. Harrison waits to meet his daughter Clare but she never arrives. The clock tower (Soldiers' Tower) is part of the University of Toronto.



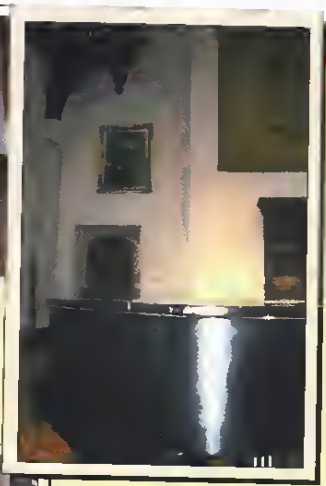


Located right next door to Soldiers' Tower is Hart House. This is the location used for









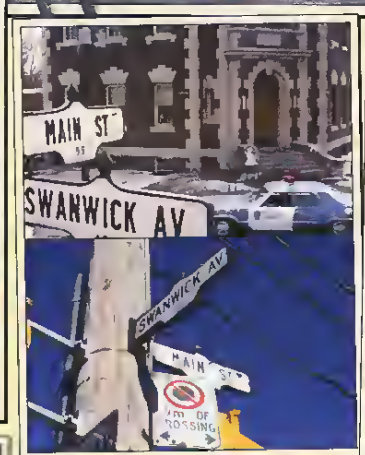
Peter's piano recital and referred to as The Conservatory in the movie.

Next we head over to the police station located at Main Street and Swanwick Avenue just north of the beaches in East Toronto. As you can see from the historical sign on the top of the building, it did in fact used to be a police station but today it is a community centre. It was originally the site of the East Toronto town hall built in 1888 and was replaced by the police station in 1911. The interior and exterior of this building was used in the film.



The ice arena where Chris is playing hockey is located just west of Yonge Street on Eglington Avenue, the North Toronto Arena.

The park where they organize the search party is High Park, just west of the city. The actual search party location was just outside Grenadier Cafe, looking down towards the small lake at the foot of the hills.





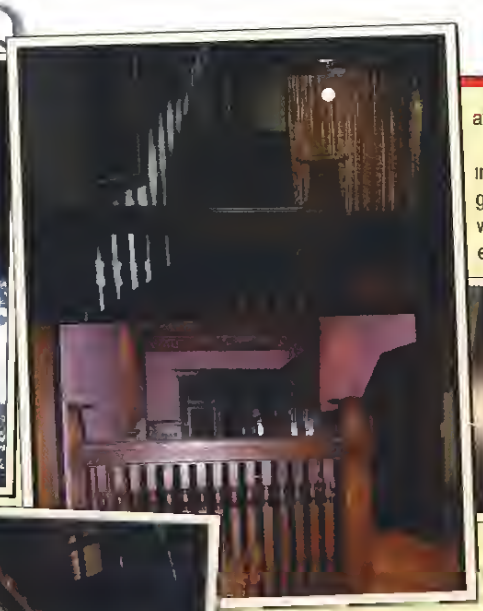
The last location is by far the most important, and that is the Pi Kappa Sig house. The house is located in Forrest Hill/Rosedale on a private street off the main roads. I was asked by the current owners not to give the exact address out in my article. Although the house number is very clear in



Like all Horror's Hallowed Grounds articles, we ask you, the reader, to treat the homes (and their owners) featured throughout thes







ation of the officer.

I was sadly unable to go inside the house myself, but my good friend Dan Duffin from www.itsmebilly.com was kind enough to supply some interior



photos for the article.

The interior of this house was also used in another cult classic film, *The Happy Hooker*. If you would like a really good look at the inside of the house, I suggest tracking down the original version of *Black Christmas* on DVD from Critical Mass which has a bonus feature called *Black Christmas Revisited* where stars Art Hindle and Lynne Griffin return back to the original location. Although it isn't as good as Dan Duffin's *The 12 Days of Black Christmas* that is on the most current release, it does give you a great look inside of this amazing house.







All of the interiors were shot inside the actual house with the exception of the attic. The attic and the attic hatch (from the inside of the attic) were filmed at a location on McCall Street in Toronto.

the film and that is "6."

One thing you never get to see in the film is the rear of the house. In this photo you can get another look at how unique this house really is.

Lieutenant Fuller discovers the dead police officer parked on the street out in front of the house. James Duval does his best imperson-











One dead give-away is if you look at the window next to Clare's dead body from the inside of the room and compare it to the window you see her through from outside the house you can clearly see they are very different.

Once again I would like to thank Dan Duffin, without his help and hospitality this article would not have been possible because finding these locations isn't as easy as having a wart removed!



ages with proper respect and distance. These articles are produced for entertainment purposes and should be treated as such.

SCORING A MASSACRE

What metal-horror film would be complete without a sick soundtrack? Thanks to Ibex Moon Records and RED Distribution, fans of the film will receive a dozen brand new exclusive tracks from a bevvy of death metal acts. We had a chance to discuss the soundtrack with Kyle Severn of Incantation to learn a little bit more about what we can expect to hear when this CD drops in July.

***HorrorHound*:** While compiling the music for the soundtrack, was there any specific direction you went in with your selections?

Kyle Severn: I had a list of songs that I thought would work awesome for kill or sex scenes, and Kristoff was the complete opposite. He would visualize the scene and state that he needed a feedback part, or this tempo, or that ... I would try to find a song to fit. I overloaded him, and he was like, "Dude, it all sounds the same to me now!" [laughs] It was probably too much. I asked him to tell me what he's feeling, I know all the bands and their music, and I'll try to pick the tempo or feeling you are going for.

There's a lot of areas where general music can be played, and then there's the live stuff with Incantation and Soulless. ..; Originally it was going to ba Acheron and Incantation, but Acheron had some problems scheduling and getting up there for the dates we needed them. Soulless stepped in and worked fine. They are great guys, so it worked out pretty good.

***HH*:** Are you planning on doing something special with the soundtrack release, in regard to packaging, extras, etc.?

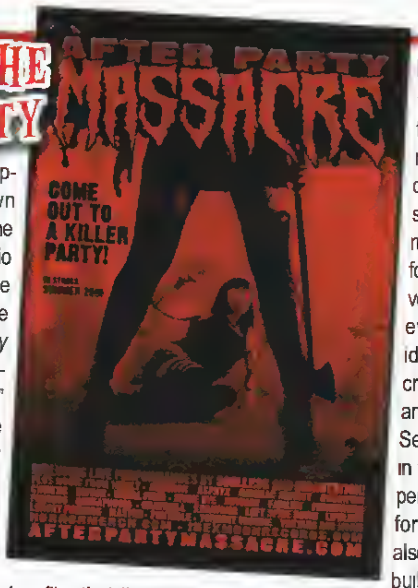
KS: With the soundtrack, first off, it's all exclusive music. All the bands we could, we asked if anyone was able to record new tracks. We didn't want anything someone else already had. It's a soundtrack, but we didn't want it to just be a compilation. We wanted it to be something special. So we did 11 or 12 bands that all have exclusive music. So fans know they are getting a full album, not just a couple new songs. On top of that, the soundtrack will be released before the movie, and will come with a full-sized poster featuring information about the movie, including stills, articles, all these made-up stories about the massacre. So you can sit on the shitter and hopefully read for awhile. And the back side will have all the band info and pictures if possible. When the DVD comes out we hope to include a pull-out poster – a retro '80s-style theater poster.

***HH*:** Were you forced to cut any tracks, or were there any tracks you couldn't fit?

KS: The only thing I am bummed about is, Acheron, we wrote a really good song and we couldn't make the deadline to record the song. Earlier on, we had a different deadline date. There are a lot of bands featured in the movie that didn't make the soundtrack. We tried to feature them in the trailer, etc. ..



PLANNING THE KILLER PARTY



by Aaron Crowell

Increasingly, fans are stepping up and making their own horror films. Side-stepping the strict boundaries that studio films must abide by, these guerrilla filmmakers push the limits to no end. *After Party Massacre* is yet another classic example of "do it yourself" filmmaking that is sure to raise more than a few eyebrows by boasting over a dozen creative kills, tons of female flesh and a killer soundtrack from Ibex Moon Records.

Essentially a hardcore slasher film that the creators hope will further bring the worlds of death metal music and horror movies closer together, writer/directors Kristoff Bates (HorrorMerch.com, SpookyGirls.com) and Kyle Severn (drummer for Incantation and other various metal band projects) discussed the prospect of making their own horror film years ago after attending a horror convention. Severn explained: "I have always had this idea of a story that involved live death metal music, horror and lots of sex. I met Kristoff years back and he wanted to film some live footage of Acheron, the band I was in, for a movie idea he had, so we shot the footage and we were not happy with it after that show. We stayed in contact and I pitched my movie idea to him and he was, at that time, working with Rob Rotten, as behind-the-scenes camera and as the Hitchhiker for the porno horror film *Texas Vibrator Massacre*. In fact, *After Party Massacre* originally was planned to be a horror-themed porno movie set to death metal music. We had lots of problems with scheduling in making it all work, so in the end we put the money toward the kill scenes instead, and just made an extremely graphic horror film."



Severn continued, "The film has been a collaborative effort. We wanted the cast and crew and the fine folks at Screamline Studios (who are handling the FX work and providing the prop weapons for the film, with the body parts produced by Tony at Anatomy FX from New Jersey) to provide their input during filming. We really wanted to pull off some original kills, murders not seen in other horror films. I mean this shit has been done for how long now? We were very open and listened to everyone's thoughts and ideas and it really helped in creating some truly sadistic and gory death scenes." Severn appears as a character in the film as well as in the live performance footage while performing with Incantation, he also worked behind the scenes, building sets and organizing the details for the soundtrack.

The film follows most of the slasher conventions, but with a distinct new take, as a group of friends head out to the local club to catch a live performance by death metal acts Incantation and Soulless (who both can be seen performing live throughout the film). Shot primarily at the legendary concert club Peabodys in Cleveland, Ohio and the 252 Tattoo shop (owned by James "The Human Furnace" Bulloch from the band Ringworm), the film acts as a perfect melding for both metal music and gory slasher goodness. The film features music from such bands as: Asphyx, Master, Ventana, Cardiac Arrest, Crucifier, Goreaphobia, Denial Fiend, Cyanotic, Divine Eve, Estuary, 16 Volt, Fatalist, Gravehill, Left Spine Down and many many more.

Bates adds, "We 'hooked up' with Body Anthology, a local suspension crew who perform a live suicide suspension and we're bringing in a few friends of our own to do up some piercing, we wanted to exhibit the modern primitive subculture that does not receive very much attention in cinema today. You will see guys suspended by real meat hooks flying around in the air and all other sorts of body modifications and piercings! Having this dangerous attraction as an addition to this movie is amazing, and the best part is that it was a real event that we set up!"



Metal Fact: *In Night of the Demons 2, Angela performs a sexy dance to death metal band Morbid Angel's song "Rapture*

As the concert grinds on, a female fan is assaulted while searching for her friends in the club, only her attacker soon learns what happens when you push a damaged mind too far. This altercation is followed by some spectacularly gruesome bloodshed that includes death by sledgehammering a vibrating sex device through one female's skull as her head vibrates on the ground, and an extremely nasty dismembered member glory-hole sequence that is sure to have male viewers squirming in their seats. Bates reveals, "The killer loves waiting for the perfect moment to attack, as the blood lust factor simply cannot be contained leading to the finale where ... well, you just have to wait and see."

Packed with POV shots from both the killer's point of view and the victims, Bates took great strides to get the best camera angles and shots he could, even breaking a camera when filming an extremely bloody sequence from a unique vantage point. "I've gotten a good reaction to the footage we've shot so far and have shown to a few horror fiends. Some have said it has a *Street Trash* vibe with its left-field story direction, others say a Sam Raimi feel due to some of our irregular camera work/angles when shooting and even some feel a bit of Dario Argento with some of our lighting and color schemes per scene, so overall it's been a great mesh of influences, from both Kyle and myself, into this project," adds Bates. Since the *After Party Massacre* is an independent and stars many of the writer/director's friends, the filmmakers felt it best to allow the dialog to be ad libbed, so it had a fun and genuine feel to it, kinda like hanging out with your friends at a concert or tattoo shop."



For those who are fans of metal music and hardcore horror it does not get much bloodier or brutal than this one. For more info, the trailer and downloadable MP3s, head over to www.afterpartymassacre.com and be sure to look for the *After Party Massacre* DVD to be widely available thanks to Sony later this summer, with the soundtrack due this July from Ibex Moon Records and RED Distribution.



***HorrorHound*: What is Screamline Studios exactly?**

Steve Martini: Screamline Studios is a manufacturer and distributor of high quality supplies, makeup accessories, props and more for the effects and entertainment industry.

***HH*: What do you specialize in?**

SM: Makeup, special effects, set design for movies and haunted attractions, props, makeup accessories, prosthetics and formulations of several grades of liquid latex.

***HH*: Tell us about your self-produced prop weapons (as seen in *After Party Massacre*).**

SM: We manufacture highly realistic prop weapons, such as axes, pick axes, sledge hammers, hand tools and more. They can be custom made to order with just plain steal and rust or can be detailed to look like they just got done being used in a massacre. They feature real wooden handles, durable soft foam heads and are individually hand detailed.

***HH*: Which ones can we see in *After Party Massacre*?**

SM: Axe, double bit axe, ball peen hammer and pick axe. We offer all of our current products such as the weapons at our web store. They are sold bloodied, but as stated previously they can be customized per request.

***HH*: You sell a wide variety of makeup/prosthetics also, were these used in filming the more FX-driven scenes?**

SM. Not in *After Party Massacre*. We supplied the various weapons as mentioned, however, we only applied the prosthetics that were made elsewhere. We, of course, use our very own Screamline Studios makeup latex to do so. We were/are also responsible for setting up most of the scenes where gallons and gallons of blood flowed and spilled.

***HH*: Have you handled FX work in horror films before or is this a new experience?**

SM. Yes we have, in various degrees. We have been involved with the movie industry since 1999, doing makeup and effects work, which not all have been horror related. Some of these low-budget movies actually went on to win Telly awards. We are always looking to do more.

***HH*: What was the most challenging thing about working on this kind of film?**

SM: Although some of those unique kill scenes took a little creativity to pull off, we agree the most challenging part has been the long shooting hours. We all have had days where we only ended up with a few scant hours of sleep, but we love it, so it's not so bad. ... Zzzzzzzzz

***HH*. I understand you sell latex directly to mask makers and FX artist, can you tell us more about that?**

SM: We offer latex that can be used in a variety of effects applications. Everything from Makeup latex to standard slush casting latex to our latest addition which is a latex so thin that it can be sprayed on with an airbrush. No more need for mixing Pax-type paints for painting latex props, masks or makeup appliances. You just simply tint the latex to the color of your choice and spray. Most latex products are sold in a variety of sizes to fit the consumers' needs; sized in 16oz to 5 gallons and 55 gallons as a special order. For those interested in ordering any of our products, just visit us at www.screamlinestudios.com.



SCREAMLINE STUDIOS PROP WEAPON GIVE-AWAY!

Planning your own massacre? Screamline Studios wants to help! All they AXE is that you tell them what you plan to use their prop weapons for – and if they like your ideas, they will send you a randomly chosen prop weapon! Just send your ideas to *HorrorHound Magazine* via E-mail (mail@horrorhound.com) or by mailing with this coupon to: **Screamline Give-Away**, P.O. Box 710, Milford, OH 45150 (photocopies accepted) Please only one submission per household.

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

E-mail Address: _____ Age: _____

Contest expires September 30th 2010

THE HMA NET PRESENTS:

Horror Sanctum Studios

PAST, PRESENT and FUTURE

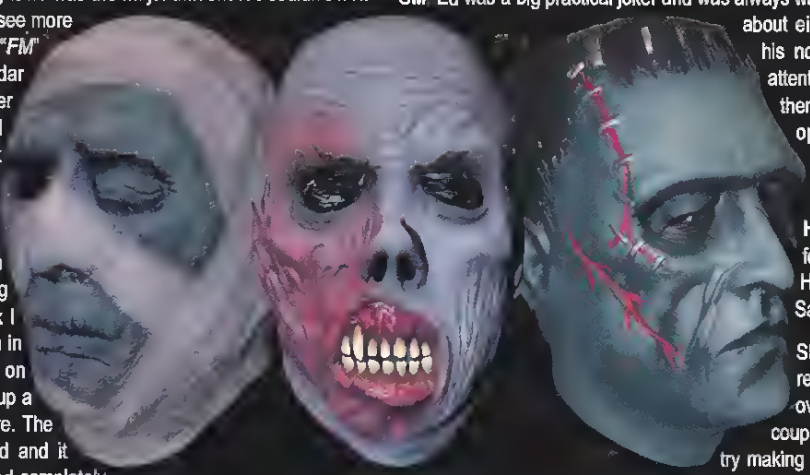
• by Eric Austin

If you've been following the independent mask scene for years, you already know the names Sam McCain and Horror Sanctum are synonymous with mask collecting. If you've just recently jumped into the hobby of collecting masks, let me introduce you to the world of Horror Sanctum and its creator, Sam McCain.

To give you a brief history of Sam's timeline in the world of masks, I must begin with telling you that he's the only artist who has ever worked for both the legendary Don Post Studios and Distortions Unlimited. Even if you're unfamiliar with the fore-mentioned studio names, I guarantee you have come across one of their latex creations at least once in your life time. Sam began his mask work at Distortions Unlimited back in the late '70s, later moved on to create Horror Sanctum in the eerly '80s, back to Distortions, then off to Don Post Studios in '89, and finally back to Distortions in the early '90s. Did you get all of that? Would you believe Sam's wild trip through the mask industry isn't over? That's right – Horror Sanctum is back from the grave and churning out some of the best latex masks in the industry! The HMA was fortunate enough to grab a quick interview with Sam to learn more about his experience in the mask world and to find out what's happening with Horror Sanctum.

HMA: At what age did you become interested in creating makeup and masks? Who or what would you say was your major influence that got you involved in wanting to create your own monsters?

Sam McCain: *Famous Monsters Magazine* was the major influence. I couldn't wait until each issue came out, so I could see more and more monsters. Of course *"FM"* always had the Don Post Celendar masks in just about every issue, either in an article or in the back pages. I wanted those masks desperately, but there was no way my parents would buy me a $30 mask. Every month, I would cut out the Don Post mask photos from the magazines, pin them on my walls and dream of owning them. That was early on, end I think I was about 7 or 8 at the time. Later on in my teens, I remember an *FM* article on Rick Baker that showed him making up a woman's arm as a compound fracture. The bone was sticking out of the wound and it completely blew my mind, as it looked completely real. I knew I had to do something like that!



HMA: Refresh my memory of the timeline of your career. What came first, Horror Sanctum, Don Post Studios or Distortions Unlimited?

SM: I first went to work at Distortions around 1979, then I started Horror Sanctum in 1981, and then I went back Distortions in 1982. I began work at Don Post Studios in 1989, then I returned once again to Distortions in 1991.

HMA: When and how did you become associated with Distortions Unlimited?

SM: When I was about 18, I started hanging out in e mask and magic shop called Zeezo's Magic Castle in Greeley, Colorado. There were always masks at Zeezo's from Be Something Studios, Topstone and Don Post. i used to stare at them trying to figure out how masks were mede. I remember one month Zeezo's got in new masks from a company called Distortions Unlimited. The "DU" masks were amazing looking and just COOL as hell. The manager told me that the company that produced them was actually located in Greeley and he gave me the owner, Ed Edmund's, phone number. I called Ed and he invited me to his house. I showed Ed my first makeup appliances and my first mask. Ed gave me a lot of advice and even gave me a gallon of latex and my first airbrush. I still use that airbrush to this day.

HMA: What was your main job at Distortions Unlimited?

SM: I guess my main job was being Ed's protégé. We worked on almost everything together. We made molds and painted every mask together, but of course, the worst job was given to me and that was hairing all masks. We produced a LOT of masks and et the time, we were making some very hairy monsters, including the Snowbeast, Gorilla and Werebat. Each of those masks pretty much had a full head of hair!

HMA: Any fond memories from your time spent at Distortions Unlimited?

SM Ed was a big practical joker and was always walking around with latex boogers about eight inches long hanging out of his nose. If you didn't laugh or call attention to them, he would leave them on all day. Many times I would open a new soda and he would sneak a powder into it that turned it solid in seconds.

HMA: In the early '80s you formed your own mask company, Horror Sanctum. How did Horror Sanctum come about?

SM: I had been painting and restoring masks for collectors all over the country for years, and a couple of them suggested that I might try making my own mask line and form my own company. One of my friends suggested the Horror Sanctum name and another designed and drew the Horror Sanctum logo, which I still use today, 30 years later.

HMA: Horror Sanctum was one of the first independent mask companies that carried licensed masks of some of our favorite monsters. Can you give us a bit of history on how that all came about?

SM: In 1981, there were very few licensed characters being made. Because licensing for masks was so expensive, few companies other than Don Post made them. I met the owner of THS Productions who procured the rights to the licensed charac-









Did You Know? *Don Post Studios invented the rubber Halloween mask.*

ters we made at Distortions. When I left Distortions in '81, I signed a contract with THS to produce the first licensed Michael Myers mask called "The Shape" and the first licensed Jason mask from *Friday the 13th: Part 2*.



HMA: How long was Horror Sanctum originally around?

SM: About three years.

HMA: When and how did you become associated with Don Post Studios?

SM: I had been corresponding with James Cummins, the makeup artist that did all of the effects for the 1985 movie *House*. Big Ben, the main character in that movie, was my favorite zombie/monster at the time, end I called up James to buy a Ben head. We started talking, and I showed him my work and sculptures. He asked me if I would be interested in working on his next film project coming up called *Boneyard*. I said hell yeah and moved my family to Los Angeles to get into film work. Months went by as they waited for the funding to come in. I had to get a job, so I called Don Post and introduced myself and told him where I worked. Don had heard of me and told me to come in the next day to meet with him. He hired me that day.

HMA: What was your main duty at Don Post Studios?

SM: Don hired me to start up a mask company in Tecate', Mexico and teech them every aspect of mask making. So for the first three months, I went to every department at "DPS" and leamed how they made everything from mold making to painting. At the time, I had been making masks professionally for about 10 years. I altemated running the plant in Mexico and doing special projects at the main DPS plant in LA. At the time, there was no one at DPS that could do complicated paint jobs, so Don had me design the paint schemes for the line that year. I also painted the entire Universal Monsters line that was sold at the Universal Studios theme park in Florida. I also headed the department that made the *Star Wars Stormtrooper, Robocop* and *Dick Tracy* masks that year.

HMA. When and why did you leava Don Post Studios?

SM: After working at DPS for about two years things were slowing down, and Don always told everyone that no one had a permanent job. Don wanted to see everyone move on to bigger and better things. While at DPS, I met makeup artist Kelly Mann who was currently working on e film project. Kelly mentioned that a film called *Alligator 2: The Mutation* was starting, and they needed a paint tech to paint all of the effects. I took the *Alligator 2* job and put in my notice at DPS in 1990.

HMA: You recently resurfaced a few years ago to test the waters with mask making once again. What made you decide to come back to the independent mask scene and reintroduce Horror Sanctum to a new generation of mask collectors?

SM: In the early '90s, I had basically retired from any film or mask work and had moved onto other ventures. About three years ago, I was browsing eBay and just tor fun I typed my nama into the search and an auction came up for one of my 1981 Myers masks. My mask was selling for $2,000, and I was in complete shock! It had been 30 years since I made those masks and since latex tends to rot after 15 to 20 years, I had no idea any were still around, let alone selling tor $2,000. The sad thing is all of my old molds for those masks were trashed only about seven years ago. I still get E-mails from collectors asking if I have a certain mask I made before a lot of tham were bom. Long story short, I felt it was time to bring back Horror Sanctum!

HMA: Tha new Horror Sanctum seems to now be concentrating on original designs such the Air Corpse and your new retro Hallowaen line (shown here). What hes prompted you to go towards original designs rathar than going the route you did with your licensed masks back in the '80s?

SM: Licenses can be tough to get. Some of the larger companies want a guarantee of sales or a large chunk of money up front. Licenses tor characters such as Michael Myers or Jason are tied up with large companies, making them almost impossible to get. It's easier to come up with new designs.

HMA: Everyone absolutely loves your new retro Halloween line. Can you tell us how the line came to be and what your inspiration was?

SM: In the late '60s, I bought a Frankenstein mask at my local Woolworth store for $.98 cents. My Frankenstein was very thin and not the best, but I loved that mask and wore it everywhere. Over the years, I had been looking for that mask with every resource available to ma. Since I haven't been able to find another copy or even figure out who mada it, I decided to make my own recreation of that mask. A good friend of mine suggested making other classic monsters to go with the Frankenstein. My friend's suggestion really stuck with me, and I thought more and more about making my own designs of classic monsters. I took my friend's advice and started making more designs. I've had older collectors comment that the retro masks make them feel like they're a kid again looking at masks in the back of *Famous Monsters Magazine*. I also made sure to offer them at a vary affordable "retro price" that would go along with the theme. When working at Don Post it was amazing tor ma to paint the Universal classics that were made in the '60s and '70s. Having my own line of classic characters has always been a dream of mine, and now I'm living it.

HMA: What does the future hold for Horror Sanctum? Do you have any upcoming projects that you can give us the scoop on?

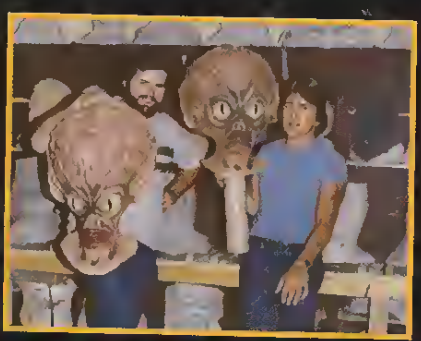
SM: I have a lot of new characters coming up in the retro line. Another 10 new designs on the classic monsters and creatures are planned. A large part of Horror Sanctum is making slasher masks. Those are all on my Web site. A lot of those are very recognizable.

I also will be carrying e new piece sculpted by Jeff Wehenkle that *An American Werewolf in London* fans should appreciate. I also just finished a recreation of the William Shatnar mask that was ultimately used as Michael Myers' mask in the original *Halloween* movie.

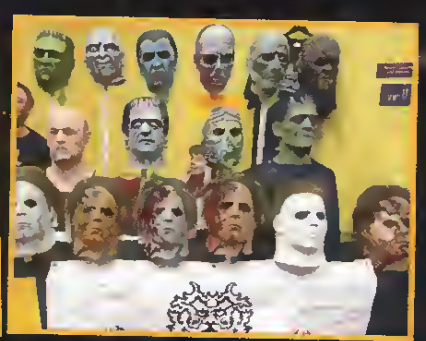
I also do commission work for anyone that wants a certain character sculpted and made into a mask or bust. I just finished a Frankenstein for a collector that Sara Karloff loved.

To leam mora about Sam McCain's Horror Sanctum, be sure to visit him at www.horrorsanctum.com. To learn more about the mask collecting world in general, visit The Halloween Mask Association at www.thehma.net.









Did You Know? *Horror Sanctum was the first mask company to ever offer licensed Michael Myers and Jason Voorhees masks.*

WonderFest

Another WonderFest has come and gone, but the memories of a thousand fantastic model kits, mini-busts, statues and artworks remain. In attendance this year was the Incredible Hulk himself, Lou Ferrigno, from *Return of the Living Dead*. James Karen (below), William Stout, and Linnea Quigley, AintItCoolNews.com's Harry Knowles, and Ray Meyers – an original Aurora model kit sculptor from the 1960s (below). Shown on this page is just a sampling of the amazing art found throughout this two-day event (May 15-16th, in Louisville, KY).



Above: *Shown above (bottom row): Elizabeth Haney (Universal Monster Army) at their Monster News display, the fine folks at Moebius Models, Cortlandt Hull's Witch's Dungeon display and maskmaker Casey Love.*

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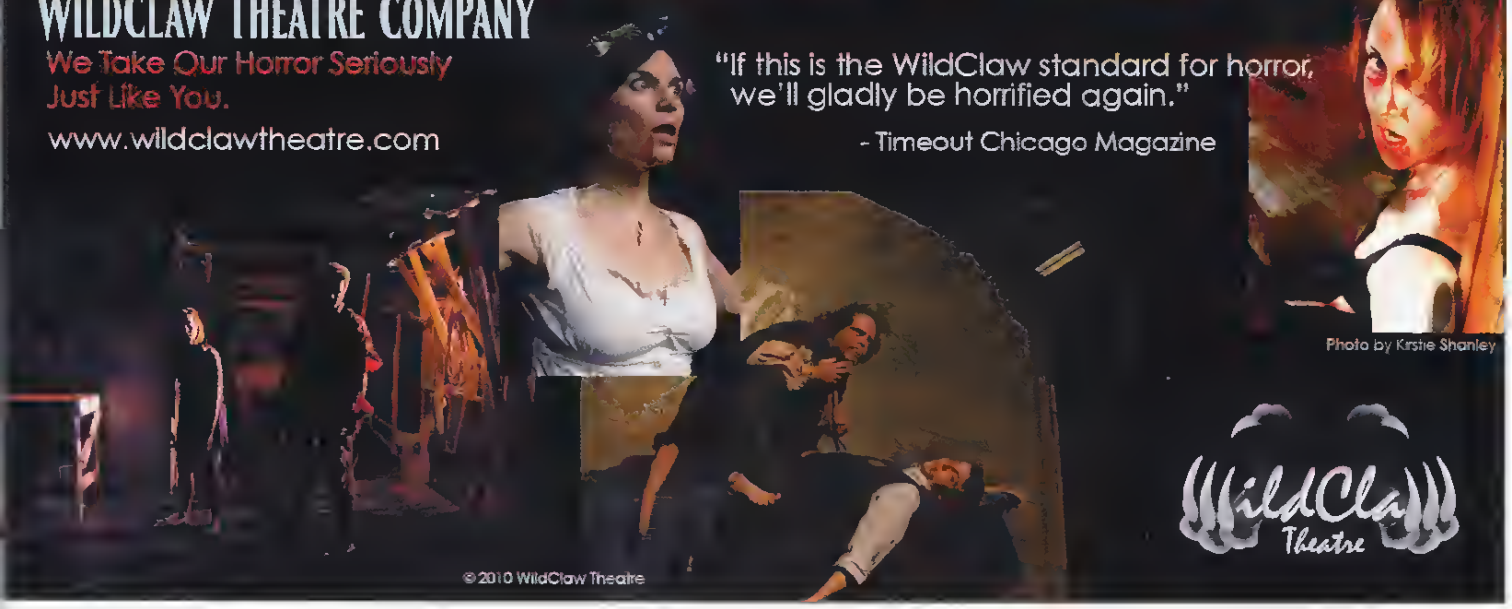


Photo by Krstie Shanley

WildClaw Theatre

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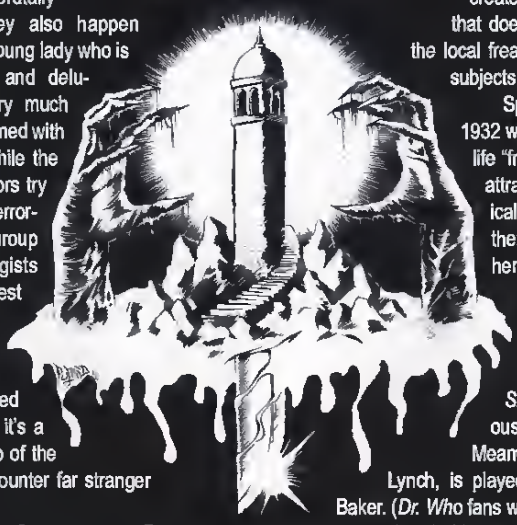
THEY CAME FROM THE KRYPT!

by Jon Ritley

If there was an era in British cinematic horror history that I feel stands out as one of the most memorable, it would have to be the 1970s. While the decade would witness the end of Hammer Studios (as we knew it then) and eventually tha collapse of the British film industry, there were quite a few notable genre features coming from the UK during that penod. For this Kryptic outing, we're heading across the pond and back in time to celebrate a couple of early '70s films that deserve recognition in the horror history books.



TOWER OF EVIL



The first, *Tower of Evil*, was originally released in 1972 and re-titled to *Horror of Snape Island* for its stateside release. (It would also be re-released in 1981 as *Beyond the Fog*, in an attempt to cash in on the success of John Carpenter's *The Fog*). Our tale begins on Snape, a small, fog-encrusted island located off England's coast. During a trip to the island to do something that "needs to be done," a sailor and his father discover three young adults brutally murdered. They also happen upon another young lady who is naked, crazy, and delusional, but very much alive ... and armed with a big knife. While the mainland doctors try to unlock her terrorized mind, a group of archeologists express interest in checking out the island, their curiosity piqued by one of the swords used in the murders. Seems it's a century-old Phoenician piece featured in the worship of the god Baal But once they get to the island, they encounter far stranger things than they could heve expacted.

Director Jim O'Connelly managed to assemble a fine cast here. Bryant Haliday, over his short film career, appeared primarily in horror and sci-fi programmers like *Devil Doll* (1964), *Curse of the Voodoo* (1965) and *The Projected Man* (1966). In "*Tower*," he stars as the private investigator hired by the girl's family to learn what really happened. He joins the group of archeologists on their quest, but clearly knows more about the island than he's letting on. The boat captain who brings the people over to the island is played by stalwart character actor Jack Watson. (We learn early on that Watson's character's brother, before going mad and dying in an eccident, used to run the lighthousa with his family – a fact that will prove quita important as the story progresses.) And, as one of the team looking for the lost Phoenician treasure, we have Brit beauty Jill Haworth, who appeared in numerous horror films over the course of her career, with *It! Curse of the Golem* (1967) being one of the highlights. (There's another significant flick on her resumé, but we'll get to that in a momant.) With other British actors like Dennis Price and Robin Askwith filling out the cast, there's plenty to be entertained by.

There's no getting around the fact that *Tower of Evil* is dated, but that's one of its primary charms. Courtesy of flashbacks, we see scenes of the group of murdered kids sneaking off to the island for some sun, weed and partying. Afler a bout of skinny dipping, one lad learns that his new girlfriend is saving herself for her wedding. He then utters the classic line, "For Christ's sake ... I'm a man!" She coyly replies, "And I know how to take care of a man," then lowers her head out of the frame. Tarantino ... eat your heart out!

Even with the cheesy dielogue, O'Connelly still maneges to deliver great foggy atmosphere, as well as a soundscape filled with strange sounds and eerie laughter. Filling the screen with slow mood pieces (as well as healthy bits of gore, tons of nudity, and one twisted little family), the bizarre story slowly unfolds ... like sun breaking through morning mist.

Our next effort also stars the lovely Jill Haworth, and was directed by Oscar-winning cinematographer Jack Cardiff. Released in 1974, *The Mutations* (eka *The Freakmakar*) stars Donald Pleasence as a mad scientist bent on creating a new life form by combining humans with plants. Pleasence steals the show here with his overly drab and boring scientist who has no qualms about what he is doing or the "guinea pigs" that ha's using for his experiments. The epitome of a good mad doctor, these are the risks that need to be taken to create a new and improved life form! Of course, that doesn't stop him from dumping them ofl at the local freak show as a new exhibit when the test subjects don't turn out so well.

Speaking of which, as Tod Browning did in 1932 with his infamous *Freaks*, Cardiff cast real-life "freaks" to fill out the roles of the sideshow attractions. Even though they are sympathetically portrayed (similar to the Browning pic), there is little denying the exploitation factor here. In his penultimate screen role, Michael Dunn lends a strong presence as the leader of the circus group. A famous face amongst shorter actors (even garnering an Oscar nomination for 1965's *Ship of Fools*), Dunn appeared in numerous horror efforts throughout his career. Meanwhile, his partner in running the sideshow, Lynch, is played by a complately unrecognizable Tom Baker. (*Dr. Who* fans would have a hell of a time identifying him, even with his big hat and long scarf.) Turns out Baker is also working for mad doctor Pleasence, who has promised to repair his massively deformed face in exchange finding new "test subjects."

We also should take note of the person who created *Mutations*' wonderful plant monsters, as well as the hybrid experiments like the human flytrap. Herbert Smith came up with soma imaginativa creatures and production design hare. Sure, they might look a little silly by today's standards, but for monster fans, these are pretty fun.

So, let's reviaw. Mysterious island? Check. Nudity and gore? Check. Human flytrap? Check. Donald Pleasence chewing more scenery than his man-eating plants? Check and double check! For a fun double feature of British horror populated with great casts, check these out for yourself. And never stop Discovering the Horror!



Fun Fact: *John Carpenter regular Donald Pleasence was originally chosen to play Blair in The Thing (1982), but due to a scheduling conflict, was unable.*

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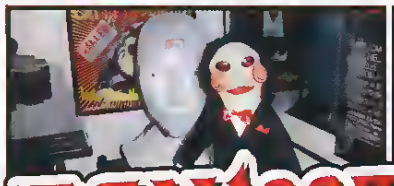
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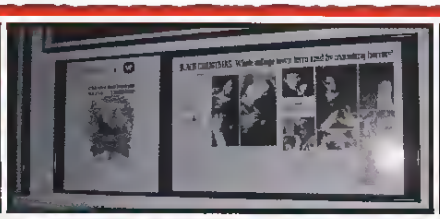
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FANtasm

COLLECTOR's SPOTLIGHT: Scott Smith

This issue's Fantasm comes from mega-collector Scott Smith! "My daughter Jessica and I have been interested in horror movies and all things collectable for as long as I can remember," Scott explains, "We started collecting horror movies on LaserDisc and progressed to DVD, HD-DVD and now Blu-ray. We both enjoy collecting movie posters from around the world, Sideshow Collectibles as well. Favonte items in our collection are the Japanese posters, due to the graphic artwork, and DVD box sets from Japan (helps having a friend in Japan – thanks Taka). Several items in the collection have been purchased at *HorrorHound* Weekend conventions. We have not missed one yet." Thanks for the amazing photos, Scott!



















Fantasm: *Send your collection photos to HorrorHound Magazine for a chance to appear in a future issue! E-mail hi-res pics to mail@horrorhound.com or use snail-mail via the address listed on page 4.*

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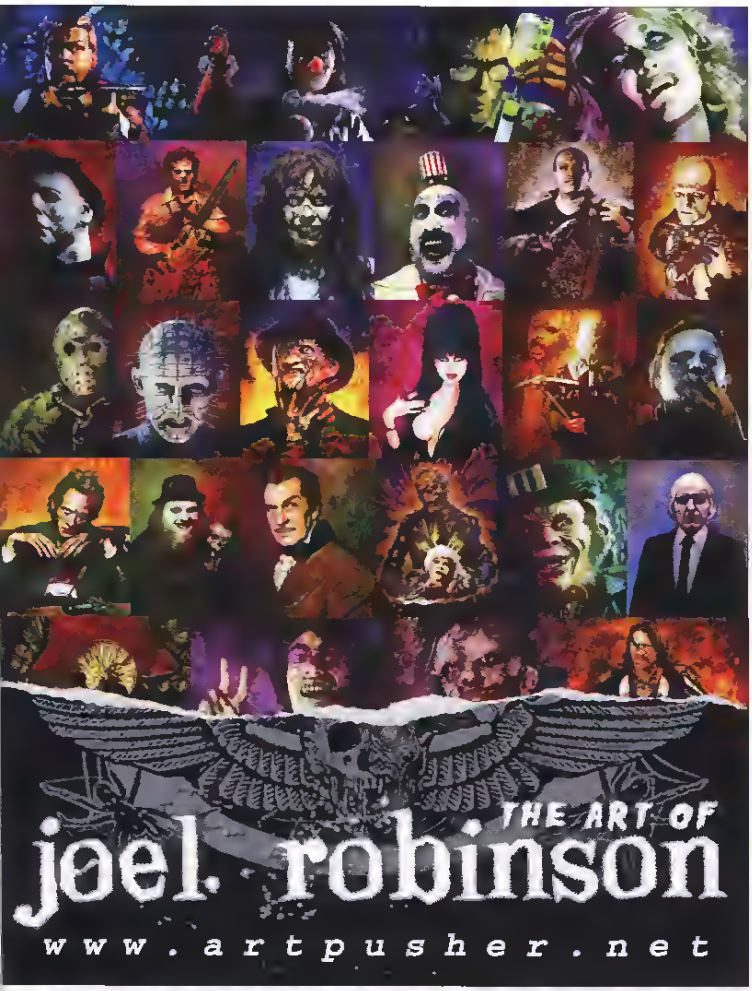
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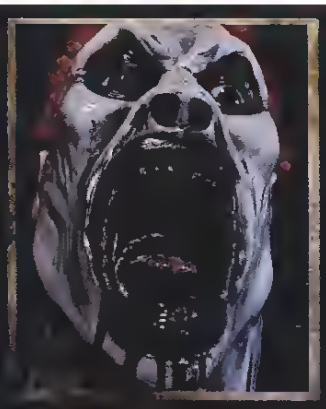
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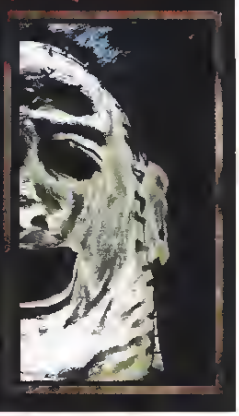
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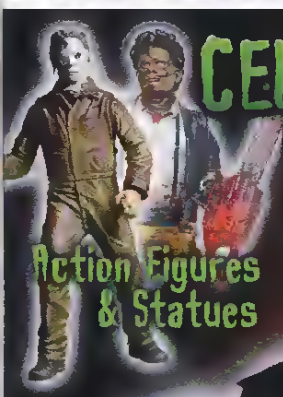
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NEXT ISSUE

The dead walk this September and zombies will run amok in the pages of *HorrorHound Magazine*, thanks to this fall's premiere of *The Walking Dead* on AMC! Robert Kirkman's cult classic comic book series about a group of living survivors in a world of the undead has been one of the quintessential horror comics of the last 10 years and is currently filming with Frank Darabont (*The Mist*) set as writer/director and starring Andrew Lincoln and Sarah Wayne Callies. We will take a look at the history of this comic book series, its creator and this highly-anticipated cable television series (set to air on the same network as *Mad Men* and *Breaking Bad*).

In addition to *The Walking Dead* coverage, we will explore the history of horror on television. From the groundbreaking series' from the minds of Alfred Hitchcock, Rod Serling and Ray Bradbury to film-to-television creations ranging from *Freddy's Nightmares*, *Buffy the Vampire Slayer* and *Friday the 13th: The Series* ... we reminisce on some of the best and worst Hollywood has had to offer.

A special focus on the world of Stephen King on television takes us on a journey from *Salem's Lot* to *Kingdom Hospital*. Stephen King's contributions to horror on television are legendary – *The Shining*, *Carrie*, *It*, *The Dead Zone*, *Nightmares and Dreamscapes*, *Desperation*, *The Stand*, *Rose Red*, *The Langoliers*, *Storm of the Century*, *Children of the Corn*, *Quicksilver Highway*, *Trucks*, *The Tommyknockers*, *Sometimes They Come Back* and so much more. To cover the entire volume of work from this prolific writer could require a book, however, we try to tackle this archive of works next issue, in *HorrorHound Magazine*!



CONVENTION CALENDAR

Support your local horror conventions! Check out these upcoming shows. If we are missing an event you feel we should be covering, please e-mail us today at mail@horrorhound.com!

Fright Night Film Fest
July 30 thru August 1st, 2010
Louisville, KY
www.frightnightfilmfest.com
(Featuring Roger Corman, Tyler Mane and Night of the Creeps!)

Camp Blood: Friday the 30th
August 13 thru 15th, 2010
Lewisville, TX
www.txfearfest.com
(Featuring a massive Friday the 13th cast/crew series reunion!)

Monster-Mania Con
August 20 thru 22nd, 2010
Cherry Hill, NJ
www.monstermania.net
(Featuring John Carpenter!)

***Rue Morgue* Festival of Fear**
August 27 thru 29th, 2010
Toronto, Canada
www.rue-morgue.com/rmp_fof.php
(Featuring David Cronenberg!)

HorrorFind Weekend
September 3 thru 5th, 2010
Gettysburg, PA
www.horrorfindweekend.com
(Featuring George Romero and a Phantasm reunion!)

Horror Realm
September 17 thru 19th, 2010
Pittsburgh, PA
www.horrorrealmcon.com
(Featuring Frank Henenlotter and a Basket Case Reunion!)

Cinema Wasteland
October 1 thru 3rd, 2010
Strongsville, OH
www.cinemawasteland.com
(Featuring Herschell Gordon Lewis, Camille Keaton and Carol Speed!)

Spooky Empire
October 8 thru 10th, 2010
Orlando, FL
www.spookyempire.com
(Featuring Danny Trejo, Robert Englund and A Nightmare on Elm Street Reunion!)

***HorrorHound* Weekend**
November 12 thru 14th, 2010
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**See next issue for more show listings.*

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HorrorHound Hall of Fame

Scream

by Kenneth Nelson

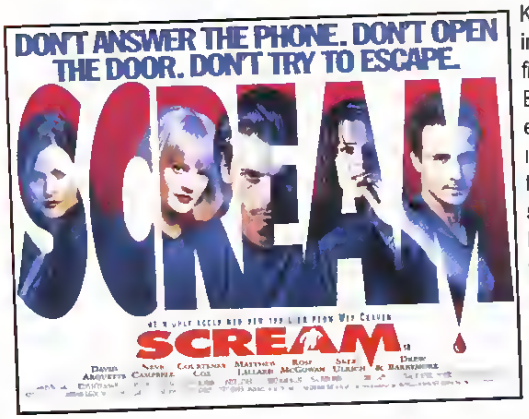


As the fourth film in the franchise is actively gearing into production after a 10 year hiatus, we at *HorrorHound* decided what better time than now to induct the movie that re-started it all into our Hall of Fame – *Scream*! Directed by the legendary Wes Craven (*The Last House on the Left*, *The Hills Have Eyes*, *A Nightmare on Elm Street*) and released in December of 1996, *Scream* was like CPR to slasher films, single-handedly bringing back to life a subgenre which had long been dead in cinemas. However, *Scream* wasn't the same old body count picture that saturated the market during the slasher boom of the 1980s. Combining gore, compelling characters, and a self-awareness never fully realized in a horror film until that point, *Scream* managed to achieve something that few of its slasher brethren ever had – critical praise.

Innocently portrayed by actress Neve Campbell, Sidney Prescott's life is the focus of the film. Coping not only with the aftermath of losing her mother but also the national media frenzy which followed in the wake of her mom's mysterious rape and murder only a year earlier, Sidney becomes the target of Ghostface – a cunning killer draped in a hooded black Halloween costume and donning a mask inspired by Edvard Munch's 1893 painting *The Scream*. Utilizing a voice changer and taunting his victims verbally with the use of cell phone technology, Ghostface begins to pick off the teens of Woodsboro one-by-one as he hunts down Sidney, all while stirring up the pain of her past by boasting to her that he killed her mother and that the man which her testimony put in prison, Cotton Weary (Liev Schreiber), is actually innocent.

Scream changed up the formula of the slasher film for the '90s audience by avoiding any supernatural elements. Ghostface was human (well, two humans), and the crux of the film was the whodunit aspect of the plot. However, the most re-invigorating facet of *Scream* was how self-referential the picture was. The characters in the film openly discuss and quip about the rules of horror films – they know that if you have sex or do drugs you are going to die and that the supposedly-dead killer always comes back to life. Fortunately, Kevin Williamson's witty script brings these conventions to life in a humorous way that allows the film to remain scary yet play up the satire.

An extension of the film's self-awareness, *Scream* also boasts a heavy load of winks at other horror films. Ghostface taunts his victims with scary movie trivia and director Wes Craven even makes a cameo appearance as the high school janitor sporting a red and green sweater (a nod to his creation, Freddy Krueger). The opening sequence of the film in which Drew Barrymore is hunted and butchered immediately brings to mind the opening sequence of Hitchcock's *Psycho* where Janet Leigh is stabbed to death in the infamous shower scene – both actresses being bona fide stars that an audience would never expect to not survive the first act. *Scream* is also littered with references to John Carpenter's *Halloween* to the point that you could probably write a book on it (and it even features footage of the film).



Aside from the tongue-in-cheek aspect of the picture, *Scream* fully realized its potential thanks in large part to a likeable and, in retrospect, star-studded cast. Beyond the previously mentioned Drew Barrymore and Neve Campbell (popular from her stint on the hit show *Party of Five*), the film also featured *Friends* star Courtney Cox as cut-throat news reporter Gail Weathers and the Fonz himself, Henry Winkler, as Principal Himbry. The picture also catapulted the careers of some of its other stars such as Jamie Kennedy, Matthew Lillard, Liev Schreiber, David Arquette, Skeet Ulrich, and of most note to horror fans, Rose McGowan (who later starred in both *Grindhouse* features).

Scream was not a huge hit when originally released just prior to the Christmas holiday in 1996, bringing in slightly under $6.4 million and placing fourth in the domestic box office for that weekend. However, it went on to gross over $100 million domestically in the following months as buzz around the film spread via word-of-mouth. Surprisingly enough, *Scream* never placed higher than third at the weekly box office for its entire run in theaters (which included a rare re-release in April of '97). Although slow and steady may have been the name of the game for *Scream* at the box office, the cultural impact of the film far out-measured any numbers it wound up raking in.

Scream became a cultural phenomenon – a feat which few horror films can boast. The film was spoofed endlessly and even spawned the incredibly successful *Scary Movie* franchise. The MTV generation adored the film and even awarded it Best Picture at the 1997 MTV Movie Awards. Most significantly, *Scream* made slasher films – and in many ways horror films – relevant again following a massive lull at the box office since the days when the latest *Friday the 13th* or *A Nightmare on Elm Street* film reigned supreme at theaters in the latter half of the 1980s. Much like the film it so lovingly paid homage, *Scream*'s wake opened up the floodgates to a slew of imitators much in the same way *Halloween* did nearly 20 years earlier with titles such as *I Know What You Did Last Summer* and *Urban Legend* making their way to cinemas soon thereafter.

Surely enough, sequels were soon to follow as *Scream 2* was released just a year after the original in December of 1997, this time boasting the rules of a sequel which included more elaborate death scenes and a larger body count. *Scream 3* established the rules of a trilogy and was the supposed end to the franchise when it was released back in early 2000. Much like the killers in the films it so lovingly mocks, *Scream* is now being resurrected for a fourth installment (the first in a reportedly new trilogy) due in theaters April 15th of 2011. With the major surviving cast members all returning – including Neve Campbell, David Arquette, and Courtney Cox – along with Kevin Williamson again behind the script and Wes Craven in the director's chair, *Scream 4* is surely a title that HorrorHounds will be chomping at the bit for. Until then, put some Jiffy Pop on the stove and brush up on your rules by popping in your DVD of one of the greatest modern day scary movies – and this issue's *HorrorHound* Hall of Fame inductee – *Scream*!

Quotable Quotes: *"... you should know that Jason's mother, Mrs. Voorhees was the original killer. Jason didn't show up until the sequel. I'm afraid that was a wrong answer. ~ The Killer, in reference to Friday the 13th (Scream)*

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